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Special Report: Large-Format Theaters in 2006

The worldwide roster of LF theaters grew by 3.6% in 2006, from 392 screens at the end of 2005 to 406 on the last day of 2006, a net gain of 14. Twenty-six new theaters opened and twelve closed in calendar 2006, two converted from IMAX 2D to IMAX 3D, one converted from 8/70 to IMAX, and one moved to a new location.

The 2006 growth rate is down by two percentage points from 2005, which saw an increase of 5.7% — 21 screens — over 2004, and is below the average since the turn of the century. However, these hard numbers make the actual situation look slightly worse than it really is. Several of the closed theaters had not been active in the LF film leasing market for some time, so their loss will have little impact on the industry overall. Although discounting them would effectively yield a slightly higher growth rate, for the sake of consistency with previous and future reports, we are not doing so. (See page 11 for more about how and what we count.)

New theaters

Imax Corporation installed 24 of last year's 26 new systems, with Simex/Iwerks and Germany's Kinoton opening one 8/70 theater each. Nineteen of Imax's systems were placed in multiplex theaters, the majority of them getting the company's low-cost MPX projector. Since introducing the system in 2004, Imax has signed deals for more than 70 MPXs and has installed more than 40.

Thirteen of Imax Corporation's 24 new theaters in 2006 are located outside North America. They include Imax's first installation in Egypt (although MegaSystems, Inc., and Goto Optical Manufacturing Co. have installed an 8/70 and a 10/70 system there, respectively), three systems in China, three elsewhere in the Asia/Pacific region, three in eastern Europe, one in Spain and two in South America. Seven of those thirteen sites were in multiplexes and got MPX projectors. A multiplex in Guatemala got an SR system, Imax's middle-range projector.

In North America, six MPXs opened in U.S. multiplexes, and one opened in a new Cineplex Galaxy theater near Ottawa, the first IMAX installation in Canada in almost six years (excluding the MPX prototype that was placed in a Famous Players house near Imax's Ontario headquarters in 2004 for test purposes). Three SR systems were installed in multiplexes in Mexico.

The two non-IMAX theaters in 2006 were the **Aztec on the River** in San Antonio, TX, a revived movie palace that is equipped with an Iwerks 8/70 projector, and the **Tom Ridge Environmental Center** in Erie, PA, a state-owned visitor center that has a 175-seat theater with a Kinoton 8/70 system.

We are not counting two 2006 IMAX installations as new theaters: the **Krungsi IMAX Theatre's** 3D GT projector, which was moved from its previous location in Bangkok, Thailand, to a new site; and the **Arizona Science Center's** conversion from Iwerks 8/70 to IMAX SR 3D. Also, Simex/Iwerks installed an 8/70 4D system at the **Hong Kong Airport** last year, but the theater doesn't open until next month, and so isn't counted as a 2006 opening.

Twelve closings

The twelve theaters that closed in 2006 bring the total number of closings since 1998 to 100 (not counting conversions). Four of them were IMAX, four were Iwerks 8/70, three were Kinoton 8/70, and one was a Goto 10/70 theater. The IMAX houses were the **Orange IMAX** in Bratislava, Slovakia; the **Tsuruga IMAX Theater** in Japan; the **Discovery Channel IMAX** in Berlin, Germany (see *LF Examiner*, Summer 2006), and Regal's **Valencia IMAX Theatre** in California. In June, the projector from the last was moved to the former IMAX screen at the **Fresno Stadium 21**, which had been used only for 35mm screenings since 2001. The Valencia house will still be used for 35mm shows.

The Kinoton closings were **The Big Picture** in Appleton, WI (see *Shorts*, LFX, November 2006) and the two Odyssey theaters operated by **Crown Theatres** in Hartford, CT, and Jupiter, FL. The Crown theaters opened in 2000 and 2001 as the first and only installations of the Maverick 15/70 system built by the now-defunct **Advanced Image Systems**. They were converted to Kinoton 8/70 when AIS's joint venture with Crown folded in 2002. The

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Euromax Meets in Nuremberg

Euromax, the European association of LF theaters and producers, held a meeting at the IMAX Theater Am Cinécitta in Nuremberg, Germany, Jan. 20-22. Nearly 100 people attended the meeting, a record for a regular members' meeting of the group, even though a handful people were unable to attend because of hurricane-strength winds that blew across the continent, canceling flights and even trains.

The host theater is part of a 21-screen multiplex that is located entirely underground, at the edge of the picturesque walled Altstadt (old town) of Nuremberg. The IMAX theater is at the lowest level, some 40 meters (120 feet) below the surface and is reached by a series of escalators. It is a combination dome/flat screen theater, one of only five in the world. Owners **Wolfram** and **Claudia Weber** were very hospitable, and their chefs provided several enjoyable meals in one of the facility's three lounges and restaurants during the course of the meeting.

The meeting featured screenings of three new films in their entirety: *Hurricane on the Bay-*

ou from MacGillivray Freeman Films, *African Adventure 3D* from nWave Pictures, and *Lions 3D* from National Geographic Giant Screen Films. It was the first industry screening for the last two titles. nWave also presented 40 minutes of *Fly Me to the Moon*, a 3D animated feature that director **Ben Stassen** hopes to release in digital 3D and LF 3D editions.

Presentations were made on a dozen films in production:

The Alps..... MacGillivray Freeman Films
Deep Seaquel 3D..... Imax Corporation
Dinosaurs 3D..... Sky High Entertainment
Dinosaurs Alive..... Maryland Science Center
Dolphins & Whales 3D..... 3D Entertainment
Glaciers..... Epithète Films
Mummies..... Giant Screen Films
Ocean Frenzy 3D..... Yes/No Productions
Sea Monsters 3D..... National Geographic
Sea Rex 3D..... N3D Land Productions
Surfari 3D..... Imax Corporation
Vincent Van Gogh..... La Géode

Of these, most had been presented at the fall meeting of the **Giant Screen Cinema Association** in Galveston, TX (see *LF Examiner*, October 2006). Two that hadn't were *Glaciers* from Epithète Films, which will look at

the scientific study of the massive ice formations of the Alps, and Imax's *Deep Seaquel 3D* (working title), a follow-up to *Deep Sea 3D* that will reunite that film's creative team of **Howard** and **Michele Hall** and **Toni Myers**. Imax's **David Brower** also mentioned that the company is planning a sequel to *Space Station 3D* for 2010 that will focus on the Hubble Space Telescope.

The association held business meetings at which its budget was approved, and a meeting for non-theater members at which the challenges of producing LF films in Europe were discussed. On the last morning of the meeting, DVD rough cuts of two films in progress, *Dinosaurs Alive!* and *Mummies*, were shown to theaters.

Euromax has 34 members, 18 of which are theaters. It is planning its next meeting for May, at a location to be announced. www.euromax.org.

Corrections

The headline of the lead story of the January issue should have read "Films of 2007" not "Films of 2006." (D'oh!)

In that story, we mistakenly reported that *300* is a computer-animated film. It is live-action with many computer-generated sets. Also, *Everest* co-director **David Breashears** wrote to point out that the Spartans did not defeat the Persian army, as we stated in our summary in last month's e-Update, but died holding them off, allowing other Greek forces to win the war.

In an item in the Personnel section of January's *The Biz* (and in the e-Update), we incorrectly identified National Geographic Giant Screen Film Distribution's **Antonietta Monteleone**.

We regret these errors.



The non-theater members session in Nuremberg.

Giant Screen Films Prevails Over Sky High in Lawsuit

Judge Samuel Der-Yeghiayan of the U.S. District Court for the Northern District of Illinois, Eastern Division, has issued a default judgment against **Sky High Entertainment** and its founder, **Carl Samson**, in a civil lawsuit filed by Chicago-based **Giant Screen Films** over a dispute involving three LF films. The judge is considering motions for compensatory and punitive damages against Samson and Sky High, which is located in Quebec City. (Except where noted, the following account is based on publicly available documents filed in that suit.)

In October 2001, Sky High contracted Giant Screen Films to distribute *Ultimate G's*, which Sky High had released in 2000, and *Adrenaline Rush*, then in production for release in 2002. In 2003, the companies signed another contract for the production and distribution of *Vikings*, which was released in October 2004. Each company formed a subsidiary specifically to handle *Vikings*.

The complaint filed by GSF in December 2005 (and later amended), alleges that Samson “secretly falsified the terms of [the *Vikings* distribution] contract and forged [GSF president **Don**] **Kempf's** signature on loan documents executed with the [Canadian Imperial Bank of Commerce] to obtain funding for the production of *Vikings*.” The suit claims that to obtain the loan, and without GSF's knowledge, Samson submitted an altered version of the contract to CIBC that accelerated GSF's payment of \$3 million to Sky High and named GSF as a guarantor of the \$2.7 million loan. The complaint further alleges that Sky High breached its contracts with GSF by refusing to make various payments due to GSF under the agreement.

GSF says that it first became aware of Samson's allegedly fraudulent dealings with CIBC in October 2004, when CIBC demanded from GSF the first of six \$500,000 payments called for by the allegedly forged agreement. When GSF confronted Samson about the matter, “Samson...threatened that if Giant Screen ‘complicated’ his relationship with CIBC, Mr. Samson and Sky High would immedi-

ately terminate both [distribution] contracts.” In December 2004, CIBC filed a lawsuit against Sky High over the matter. In April 2005, GSF was informed by Sky High and the bank that that suit had been settled, without any further explanation.

During this time, GSF says it continued to act as distributor of the three films, even making payments that Sky High owed to labs so that theaters that had booked *Vikings* would get their prints. However, GSF's complaint alleges that Samson and Sky High “made increasingly strident threats to take [subsidiary] Sky High *Vikings* into bankruptcy” to avoid paying present and future amounts that were owed to GSF.

The suit asserts that Samson and Sky High also violated the distribution contracts by making bookings within GSF's exclusive territories, and by offering *Adrenaline Rush* for free to “numerous theaters... to advance a potential Sky High sponsorship deal not involving Giant Screen.” In late 2005, Samson and Sky High began telling “LF theaters, post-production vendors, and others in the industry that Giant Screen was no longer distributing the films...and in the case of *Adrenaline Rush* and *Ultimate G's*, to stop forwarding payments to or communicating with Giant Screen entirely.” Sky High then attempted to cancel the *Adrenaline Rush* contract, which GSF denied it had the right to do under the circumstances.

GSF's lawsuit charges Samson and Sky High with seven counts, including breach of contract, fraud, unjust enrichment, tortious interference, and civil conspiracy, and seeks to recover amounts owed, damages from loss of future and existing business, legal fees, and punitive damages.

The suit also charges CIBC with defamation and tortious interference, alleging that the bank made damaging false statements to the **Export Development Corporation**, a Canadian crown corporation that issued an insurance policy for the payments specified in the allegedly falsified *Vikings* contract. Although the nature of the defamatory statements is not described in the redacted version of the com-

plaint that is publicly available, other sections of the document suggest that CIBC may have asserted that GSF was a knowing participant in Sky High's allegedly deceptive plan. GSF's suit firmly denies any such involvement.

In its answer to GSF's suit, Sky High states that “there is no corporation or other entity named ‘Sky High Entertainment’ that can sue or be sued,” and denies every allegation in the complaint. The reply asserts that some of GSF's requests for punitive damages are “improper under Illinois law...and should be stricken.” It claims that several counts must be dismissed because they are covered by other counts, and offers arguments for dismissing each of the remaining counts.

Sky High also makes several counterclaims against GSF, charging several counts of breach of contract and unjust enrichment.

The discovery process began in March 2006. GSF's attorneys requested all documents in Sky High's files relating to the three films and the various contracts and dealings the two companies had engaged in during the previous four and a half years. Last summer, Sky High produced 180 pages of documents, then another 600 pages, and eventually one box containing about 3,000 pages, but all were from the files of Sky High's outside counsel. A filing by GSF complained, “Sky High has yet to produce a single piece of paper or e-mail from its own files.” In August, Sky High claimed that a laptop computer owned by Samson had failed and been discarded before the lawsuit was filed.

In November 2006, on a motion from GSF, the court ordered Sky High to comply with GSF's discovery requests when Samson appeared at a scheduled deposition in December. Three days before the deposition, Sky High's lawyer said Samson would be unable to appear, because a “life long friend” had died. A second date was scheduled for early January 2007. Samson again cancelled on short notice with no explanation, and produced no documents.

(see **LAWSUIT** on page 14)

THE BIZ

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300 is next DMR film

Warner Bros.' *300*, opening on March 9, will be the next Hollywood film to be converted to 15/70 with **Imax Corporation's** DMR process. A retelling of the Battle of Thermopylae between the Spartans and the vast Persian Army in 480 BCE, the film is based on the graphic novel by **Frank Miller**, author of *Sin City*. It was directed by **Zack Snyder** (*Dawn of the Dead*) and stars **Gerard Butler**, **Lena Headey**, and **Dominic West**.

300 is the 19th title to get the DMR treatment, and the 23rd Hollywood feature to be released to giant-screen theaters, including four animated movies repurposed to 15/70 by the **Walt Disney Company** in the early part of this decade. It is rated R, the fourth DMR film to get that adult rating, after the last two installments of the *Matrix* trilogy and last year's *V for Vendetta* (which was also based on a graphic novel). The rating and the film's violent story will probably prevent it from winning many bookings in institutional theaters, only a handful of which took the previous R-rated titles.

To date, only two other DMR films have been announced for 2007: *Spider-Man 3*, which opens on May 4, and *Harry Potter and the Order of the Phoenix*, July 13.

UK's At-Bristol to close IMAX

At-Bristol, a science center in southwest England, has announced that it plans to close its 350-seat IMAX 3D theater and Wildwalk, a rainforest exhibit, at the end of March, in an attempt to remain financially self-sufficient. A press release said that those attractions were less popular than the science center's interactive exhibit halls and planetarium. The closures will cut 45 staff positions. Executive director **Goery Delacote** declined to answer requests for further details.

The science center has received more than 3 million visitors since opening in July 2000.

Imax deals in China, New England

Imax Corporation has signed a pair of two-theater agreements, one in China, and one in the New England region of the U.S. The Chinese deal, signed in late 2006 and announced in early February, provides for an IMAX Dome and a separate IMAX 3D (flat-screen) theater to be built in the new **China Science and Technology Museum** now under construction in Beijing's Olympic Park. The theaters are scheduled to open in late 2008 or early 2009.

The New England deal is with the New Hampshire-based **Zyacorp Companies**, operator of four multiplexes in Maine,



Gerard Butler stars in *300*.

New Hampshire, and Massachusetts. The company will place an MPX system in a new 15-screen multiplex opening this year in Hooksett, NH, and a second in a location in southern Maine to be announced in 2008. The Hooksett theater will be the first LF screen in New Hampshire.

Imax will not restart sale process

In January **Imax Corporation** co-CEO **Richard Gelfond** told the Reuters news service that the company will not make another attempt to find a buyer or strategic partner. Imax announced it was seeking a buyer last February, but revealed in August that it had received no acceptable offers, and that it was the subject of an inquiry by the **Securities and Exchange Commission**, causing share prices to plunge by more than 50% in a little over a month. (See *LF Examiner*, September 2006.) The co-CEOs later said that the board

would consider lower offers, but a November report of losses for the third quarter drove share prices down even further, to 52-week lows. In December the company announced that it was no longer seeking buyer or partner. As this issue went to press, Imax was trading at just over \$4.00.

Class suits vs. Imax consolidated

The eight class-action lawsuits that were filed against **Imax Corporation** last year have been consolidated, and lead plaintiff and lead counsel have been named. The lead plaintiff is **Westchester Capital Management, Inc.**, of Omaha, NE, represented by **Abbey Spanier Rodd Abrams & Paradis** of New York. Judge **Naomi Reice Buchwald** decided that among the seven class members that sought to be appointed as lead plaintiff, Westchester had the largest financial interest, having bought more than 1.5 million shares during the class period.

The class members allege that between February and August 2006, Imax and its executives "knowingly or recklessly...disseminate[d] materially false and misleading information...[to] ...induce members of the class to purchase Imax securities at artificially high prices." (See *The Biz*, LFX, October 2006.)

Two class-action suits have also been filed in Canada.

DCI to open 2nd Niagara screen

Destination Cinema, Inc., has signed an agreement with the **New York State Office of Parks, Recreation, and Historic Preservation** to operate an 8/70 theater at the Visitor Center in **Niagara Falls State Park** in Niagara Falls, NY. DCI will spend about \$500,000 to renovate the facility, installing a new screen, upgrading the lobby, and installing ticket kiosks throughout the park. It will open in May with *Niagara: Legends of Adventure*, an 8/70 edition of *Niagara: Miracles, Myths, and Magic*, the 1987 Kieth Merrill film that has been playing at the **Niagara Falls IMAX Theatre** on the Canadian side of the Niagara River, which is also operated

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by DCI. Admission to the theater will be included in the park's "Passport to the Falls," which includes a boat ride on the *Maid of the Mist*, the Observation Tower, and several other attractions.

The 250-seat auditorium was originally built in 1986 to run a 22-minute Showscan (5/70/60 fps) film about the falls, and is about a mile from the IMAX theater, as the crow flies. The theater hasn't run the Showscan film in years, instead playing a video documentary about the falls produced by the History Channel.

When the new Niagara theater opens it will be DCI's sixth LF screen. In addition to the two Niagara theaters the company operates the IMAX theater at the **National Geographic Visitor Center at the Grand Canyon**, the **National Geographic IMAX Theater Victoria**, BC, Canada, the **Nat'l Geographic Theater, Hearst Castle** (an Iwerks 8/70 house) in San Simeon, CA, and the **IMAX Discovery Theater** in Myrtle Beach, SC, which is also being renovated for a May re-launch (see *The Biz*, LFX, January 2007).

MediaMerge to service Baltimore

MediaMerge, Inc. has announced that it will provide technical support for the **St. John's Properties IMAX Theater** at the **Maryland Science Center** in Baltimore. Based in Birmingham, AL, MediaMerge is the largest third-party service agent for IMAX theaters, with ten other giant-screen clients in North America. The company also provides media integration services for churches and other facilities.

MediaMerge's director of technical services, **Doug Jackson**, started his career in the LF industry at the Maryland Science Center, where he worked as a projectionist when the 400-seat IMAX theater opened in 1987.

Zemeckis forms 3D company

Robert Zemeckis has formed a new production company with partners **Jack Rapke** and **Steve Starkey**, his co-producers on 2004's *The Polar Express*. The as-yet-unnamed company will focus on making

3D films with the performance-capture technology Zemeckis pioneered in that film and used again in 2005's *Monster House*. The system digitally captures the body movements and facial expressions of live actors to create computer-animated characters.

The company is based at the **Walt Disney Studio** in Burbank, CA, and its films will be distributed exclusively by Disney. The deal gives Disney three in-house sources of animated films, including **Pixar** and **Disney Feature Animation**.

Monster House was released in a digital 3D version, and the IMAX 3D edition of *The Polar Express* was the most successful DMR film released to date. Zemeckis is using the performance-capture technology for his next film, *Beowulf*, which will open on Nov. 16 in conventional 2D and digital 3D versions. A 15/70 3D release has been rumored but not confirmed to date.

AccessIT has 2,000 digital screens

Access Integrated Technologies, Inc., announced on Feb. 6 that since June 2005 it has installed 2,000 digital cinema systems in 28 U.S. states, halfway to its stated goal of 4,000 screens. The systems use Christie's CP2000 DLP projectors, Doremi JPEG2000 servers, and AccessIT's proprietary control and rights management software.

Discovery, NCM sign digital deal

Discovery Communications has signed a deal with **National CineMedia**, a venture of **AMC Entertainment**, **Cinemark, USA**, and **Regal Entertainment Group**, to provide short form content for NCM's digital preshow program, **FirstLook**. The clips will promote programs on the Discovery Channel, the Learning Channel, Animal Planet, and other Discovery outlets, on the chains' 11,000 participating screens, and on HD displays in theater lobbies. Among the first shows to be promoted are *Future Weapons* and *Planet Earth*.

PERSONNEL

Bass leaving Milwaukee

Jeffery Bass, director of the **Humphrey IMAX Theatre** at the **Milwaukee Public Museum** in Wisconsin, is leaving the position he has held there since 2004 to become CEO of the **Hiller Aviation Museum** in Santa Carlos, CA. Bass started at the museum as vice president of education and public programs, and later took on responsibility for the 275-seat dome theater. To help improve the museum's difficult financial situation (see *The Biz*, LFX, October 2005), Bass initiated a plan to add planetarium capabilities to the 10-year-old IMAX theater. This resulted in the installation last November of a Digistar 3 system, and an increase in attendance for both film and planetarium shows.

Before Milwaukee, Bass spent 18 years at the Cranbrook Institute of Science in Bloomfield Hills, MI, as astronomy and planetarium director, and later as the museum's operations officer.

Weil is COO at Nat Geo

National Geographic Ventures has named **William Weil** as chief operating officer of the National Geographic Entertainment Group, which includes the society's feature film, kid's entertainment, and giant-screen film units. According to a press release, he will "work closely with the unit presidents on overall strategy and operations, including distribution, marketing, external partnerships, and co-productions."

Weill has been with Nat Geo since 2002, and was previously executive vice president of the Strategy, Marketing, and Entertainment Group. Before that he was vice president of strategy and business development at **Nickelodeon Networks**, where he was involved in the launch of the TV Land and Noggin cable networks and Nickelodeon's entry into the feature film business.



William Weil

World LF Theater Total Now Over 400

(from **THEATERS** on page 1)

Jupiter facility was shuttered completely last January, but the Hartford site remains open as a 35mm house. Crown's 12 locations in Connecticut and Maryland were acquired by **Bow Tie Partners** in November.

The Iwerks and Goto closings were all in Japan, and most of these theaters had been inactive for some time. They are listed in the table on page 11.

We are not counting the **IMAX Discovery Theatre** in Myrtle Beach, SC, as a 2006 closure, even though it was not operating on Jan. 1, 2007. As we reported last month (see *The Biz, LFX, January 2007*), it shut down for renovations in December, and will reopen under the management of **Destination Cinema, Inc.**, in May.

Institutional vs. commercial

Five new 2006 installations were in non-profit or government-owned facilities: the **Mubarak Educational City** in Cairo, Egypt, China's **Dongguan Science and Technology Museum**, the **China National Film Museum** in Beijing, and **Sol del Niño, Science and Technology Center** in Mexicali, Mexico, all got IMAX theaters.

The Erie, PA, theater mentioned above, a Kinoton 8/70 theater, was the fifth.

But five institutional theaters in Japan (one IMAX 15/70, one Goto 10/70, and three Iwerks 8/70s) closed during the year, leaving the segment unchanged at 209 screens, or 51% of the total, down from a high of 70% in 1991. At the same time, the number of LF theaters in multiplexes jumped by 17%, from 96 to 112. Commercial standalones and theme parks lost one theater each, and now stand at 61 and 24 screens respectively. The 49% percent held by all commercial theaters breaks down to 28% for multiplex screens, 15% for standalones, and 6% for theme parks.

If current trends continue, institutional theaters could lose their majority status by the end of 2007. However, they will continue to be the largest single segment (as we define them here) and the most influential segment in the LF economy, since their needs drive the production of original giant-screen films.

2D vs. 3D

All but three of the 26 new theaters in 2006 were 3D, and the only 2D IMAX screen was the dome theater in Dongguan,

LF Theaters in 2006			
	Opened	Closed	Net
Commercial	3	3	-1
Multiplex	18	3	16
Theme Park	0	1	-1
Institutional	5	5	0
Total	26	12	14

	Opened	Closed	Net
GOTO	0	1	-1
IMAX	24	4	20
Iwerks	1	4	-3
Kinoton	1	3	-2
MEGA	0	0	0
Total	26	12	14

China. In addition, the theaters at **Explora** in Leon, Mexico, and the **Houston Museum of Natural Science** in Texas switched from IMAX 2D to IMAX 3D, and the Iwerks 8/70 theater at the Arizona Science Center was converted to IMAX 3D. So as of the beginning of 2007, there are 228 2D theaters and 178 3D theaters, a 56/44% split.

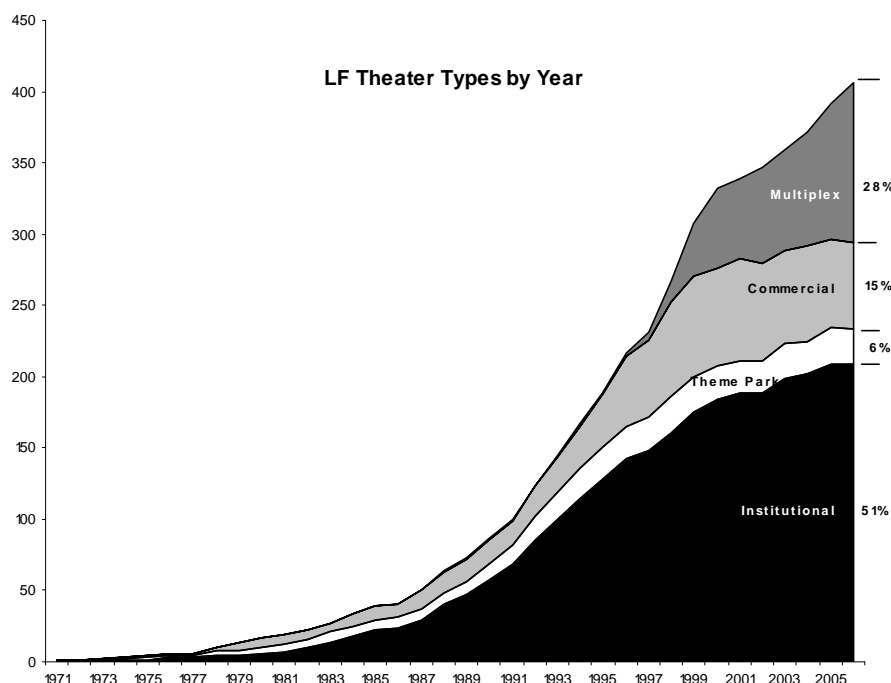
Only 11 of the world's 3D LF theaters are not equipped by Imax. Seven are Iwerks 8/70 systems, two are MegaSystems 8/70, and two are 15/70 systems made by the **Cinema Development Company**.

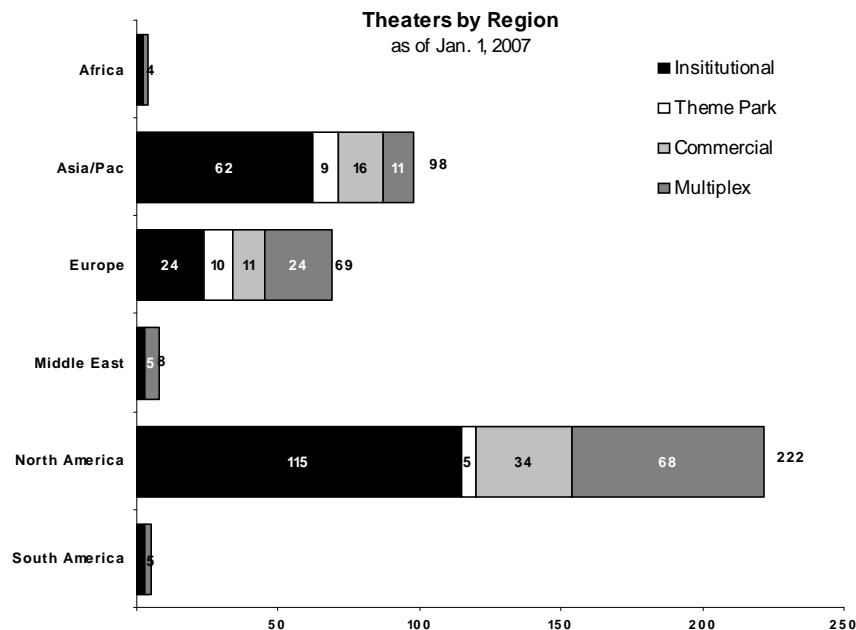
Battle of the brands

As we have said in the past, Imax Corporation now has, for all intents and purposes, a monopoly on giant-screen film projection systems. Although Simex/Iwerks, Kinoton, and MegaSystems still offer LF projectors, their primary sources of income are now in other markets: motion simulators, 35mm projectors, or digital systems.

So Imax's share of the world LF market continues to grow, up from 256 screens a year ago to 277 theaters as of 1/1/07, 68% of the world total. Iwerks and the other makers — MegaSystems, Goto, Kinoton, and CDC — each declined by a fraction of a percentage point.

Nor does the future look better (on the LF front) for Imax's rivals. Although we





have heard rumors of one or two new deals in the offing, only four non-IMAX systems are currently expected to open in 2007, three of which were delayed from 2006: the **Hebei Science and Technology Museum** in Shijiazhuang, China, will get a Goto 10/70 system; **Proctors Theatre** in Schenectady, NY, is slated to open in September with an Iwerks 8/70 projector; and the Hong Kong Airport's 4D Iwerks theater will open in about a month. The fourth is an Iwerks 8/70 that is going into the former Showscan theater on the U.S. side of Niagara Falls. The theater will be operated by **Destination Cinema, Inc.**, which also operates the **Niagara Falls IMAX Theatre** on the Canadian side. (See item in *The Biz*, page 4.)

The near future of LF theaters

Imax has said that it expects to install between 24 and 32 systems in 2007, although some could slip into 2008 because of construction or other delays. However, since introducing its MPX system, the company has also seen an increase in what it calls "sign-and-installs," deals in which the system is installed shortly after the signing. A few of these quick turnaround deals could offset end-of-the-year slippage.

Thus, assuming a modest number of closings, this year could see a significant increase in the total number of LF screens, with the majority likely to be multiplex

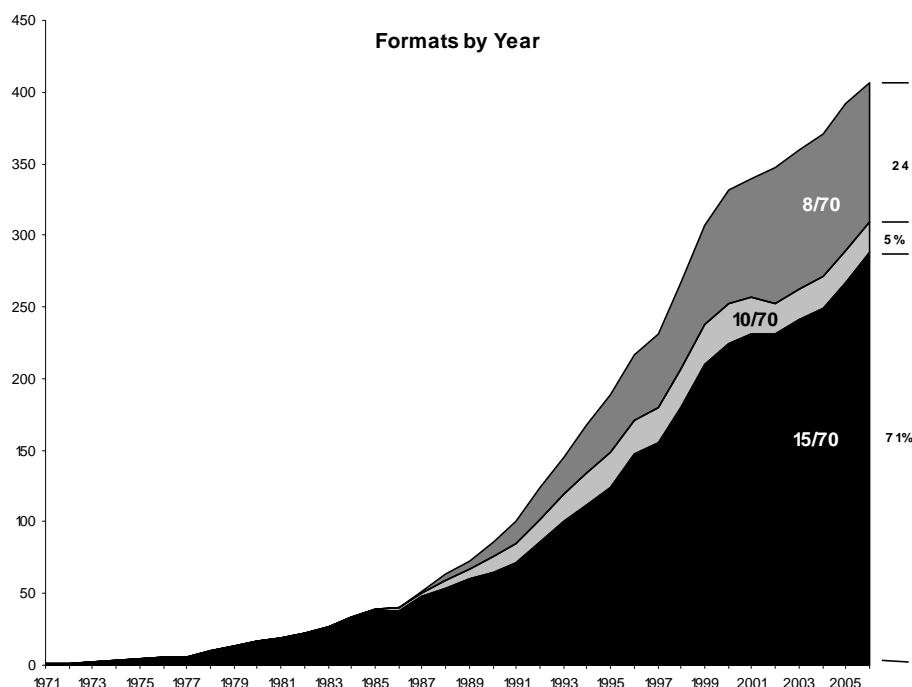
houses outside North America. The Asia/Pacific region is slated to get as many as 15 new theaters, although its net gain could be brought down by further closings in Japan. South America, which today has five LF screens, could see that number double. Russia, which now has two theaters, could have seven by next February.

The rest of Europe is not as bullish on IMAX. The Budapest, Hungary, IMAX theater being developed by Israel's Cine-

ma City International should open in a new 22-screen multiplex this year. But although we know of no other theaters set to open in western Europe in 2007, one is expected to close: the **At-Bristol IMAX Theater** in the U.K., which has announced it will cease operations in April (see *The Biz*, page 4.)

North America is slated to get at least nine new screens, almost all of them in multiplexes. The only institutional theater expected this year is the 225-seat IMAX theater at the **Evergreen Aviation Museum** in McMinnville, OR, which has experienced lengthy construction delays, but is set to open this spring. Imax should add at least seven multiplex screens in the U.S. in 2007, and could exceed that number with its new joint venture plan. Although most of its recent multiplex deals in the U.S. have been with relatively small regional chains, the JV model is aimed squarely at the larger players, and there are rumors that a multi-screen deal with a top-ten exhibitor could be announced soon. Imax co-CEO **Richard Gelfond** recently told Canada's *The Globe and Mail* newspaper, "I would be surprised if we didn't announce our first joint venture in the first quarter."

However, the continued growth of the
(see **THEATERS** on page 8)



(from **THEATERS** on page 7)

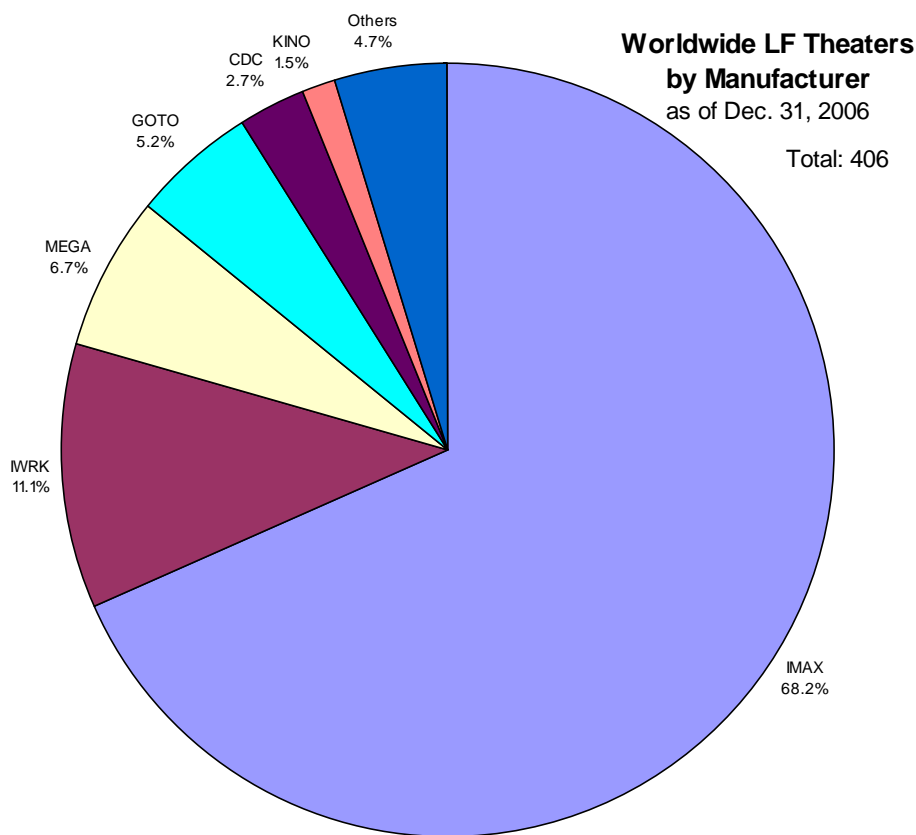
multiplex segment is heavily dependent on a constant flow of new hit films from Hollywood. Unlike the rest of the LF theater world, which could probably survive for several years on the current repertory of LF films even if all original production stopped today, multiplex operators are heavily dependent on the latest releases from the studios and the huge marketing campaigns that drive audiences to see them.

While it's too early to say that DMR product is drying up, it's notable that in February 2006, we knew of five DMR titles opening by the end of the year. Today we know of only three. Furthermore, looking at the release calendar for the last half of 2007, there are few obvious strong candidates for the giant screen, except for *Beowulf*, which will be released in a digital 3D version. Whether Imax agrees to a joint digital/1570 release is yet to be seen.

The impact of digital 3D

It is clear that IMAX DMR will be competing with digital 3D for the studios' attention. Investing in 2D DMR conversions, plus scores of \$50,000 prints, has earned the studios modest profits from most DMR titles, substantial extra income in a few cases, and losses in a few others. Converting to LF 3D is more expensive still, and in the case of live-action, prohibitively time consuming at present. The 3D version of **Tom Hanks'** animated *The Polar Express* paid off handsomely, grossing over \$55 million in two successive holiday seasons. But last year's *The Ant Bully* did not perform up to expectations, and is probably partly to blame for the fact that *Happy Feet*, initially set for a 3D release, instead opened only in 2D.

With three digital 3D movies from Hollywood so far — **Disney's** *Chicken Little*, **Sony's** *Monster House*, and the re-release of *The Nightmare Before Christmas*, also from Disney — the studios have learned that, like the IMAX releases, these films generate higher per-screen grosses, have longer active lives, and command higher ticket prices than conventional 2D titles. Although the viewers' experience of digital 3D is a pale shadow of giant-screen 3D, so is the price to the studios.



Furthermore, studios can now put a film on several hundred digital 3D screens, compared to only about 100 IMAX houses, and without the multi-million-dollar expense of 15/70 prints. When **Disney's** *Meet The Robinsons* opens in March, it is expected to play on almost 500 digital 3D screens in North America, more than the total number of all LF theaters in the world. As we note in The Biz section of this issue, **AccessIT**, just one of several digital cinema providers, has installed 2,000 systems since June 2005. In the same period, the LF industry has opened 49 theaters and lost 21. Digital screens — 2D and 3D — are increasing at more than 70 times the rate of LF screens.

Imax's digital system

Since our theater report of a year ago, Imax Corporation has announced its plan to introduce a digital projector. As described by co-CEOs **Richard Gelfond** and **Bradley Wechsler** last November, the system will consist of two Sony (or equivalent) 4K projectors, driven by a server sys-

tem with a proprietary "IMAX Image Enhancement Engine." The system is expected to be available in late 2008 or early 2009. Gelfond and Wechsler said that customers who buy or lease a film system between now and then will be offered an upgrade path to the digital system.

However, that system appears to be intended almost exclusively for the smaller venues of multiplex exhibitors, not for any client who has, or wants, a classic giant-screen theater. The co-CEOs characterized the image of the digital system as "4K by 2K," which is the native resolution of the Sony projectors. This implies that the two units will be used to double the brightness of the image, not to increase the pixel count by tiling. A 4K image is probably sufficient for the average MPX-sized screen (about 33x58 feet or 10x18 meters). But few LF experts would find it adequate for a 60 by 80-foot (18 by 24-meter) image, the size of a classic IMAX theater's screen.

Furthermore, Gelfond and Wechsler said they expected the transition to IMAX digital to be funded by virtual print fees paid by the studios, as is being done to



San Antonio's Aztec on the River is a renovated palace theater with an Iwerks 8/70 projector.

convert 35mm cinemas to digital. However, this plan only works for exhibitors that show mostly Hollywood fare, i.e., multiplex theaters. Theaters that run DMR films do not pay print fees — up to \$50,000 each. The studios do, and therefore have an economic incentive to help Imax eliminate that expense.

But the independent producers of original LF films typically cannot afford to give away free prints, and so must pass that cost on directly to the theaters. Thus any institutional theater that wanted to convert to digital would have to pay its own virtual print fees. This puts the full burden of paying for the new projector on the

exhibitor, instead of passing it on to a deep-pocketed distributor who saves money by eliminating film prints. Of course, those institutional theaters will also save large sums if they don't have to pay for four to six 15/70 prints (\$100,000–\$150,000) a year. And if a financing plan can be developed that allows theaters to pay for the projector over several years instead of all at once, many could find the conversion to be to their advantage.

But that assumes a digital projector that can fill their existing screens with a picture that is as good as or better than their current film projector. The Imax chiefs have said that the IMAX digital projector “will feature image quality consistent with the IMAX brand,” However, Imax's **David Keighley**, in describing LF post-production processes, has said that the amount of detail in a frame of 15/70 film is the equivalent of a 12K or even 16K digital image. Because the number of pixels increases as the square of the horizontal dimension, a 12K image contains nine times more information than a 4K image, and a 16K image has 16 times more.

The digital future for LF theaters

No one has yet proposed ganging nine or 16 projectors to fill an LF screen. But (see **THEATERS** on page 10)

Number of LF Theaters Worldwide

		As of Dec. 31, 2004					As of Dec. 31, 2005					Change 2004-2005					As of Dec. 31, 2006					Change 2005-2006				
		C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total
Africa	8/70				1	1				1	1				0%	0%				1	1				0%	0%
	15/70		2			2		2			2				0%	0%		2		1	3		0%			50%
	Total		2		1	3		2		1	3			0%	0%	0%		2		2	4		0%		100%	33%
Asia/Pac	8/70	5		3	21	29	5		6	22	33	0%		100%	5%	13.8%	5		5	19	29	0%		-17%	-14%	-12.1%
	10/70			2	19	21			2	19	21			0%	0%	0%			2	18	20			0%	-5%	-11.4%
	15/70	10	5	2	22	39	10	8	2	24	44	0%	60%	0%	9.1%	12.8%	11	11	2	25	49	10%	38%	0%	4.2%	11.4%
	Total	15	5	7	62	89	15	8	10	65	98	0%	60%	43%	4.8%	10.1%	16	11	9	62	98	7%	38%	-10%	-4.6%	0.0%
Europe	8/70	3	5	5	11	24	3	5	5	11	24	0%	0%	0%	0%	0%	3	5	5	11	24	0%	0%	0%	0%	0%
	15/70	14	12	5	12	43	10	15	5	13	43	-28.6%	25%	0%	8%	0.0%	8	19	5	13	45	-20.0%	27%	0%	0%	4.7%
	Total	17	17	10	23	67	13	20	10	24	67	-24%	17.6%	0%	4%	0.0%	11	24	10	24	69	-15%	20.0%	0%	0%	3.0%
Middle East	8/70		1			1		1			1			0%		0%		1			1		0%			0%
	10/70				1	1				1	1				0%	0%				1	1				0%	0%
	15/70		2		1	3		4		2	6	100%		100%	100%			4		2	6		0%		0%	0%
	Total		3		2	5		5		3	8			67%		60%		5		3	8		0%		0%	0%
North America	8/70	6	10	1	26	43	6	9	1	26	42	0%	-10%	0%	0%	-2.3%	6	7	1	26	40	0%	-22%	0%	0%	-4.8%
	15/70	30	42	4	85	161	28	52	4	87	171	-6.7%	24%	0%	2.4%	6.2%	28	61	4	89	182	0.0%	17%	0%	2.3%	6.4%
	Total	36	52	5	111	204	34	61	5	113	213	-5.6%	17.3%	0%	1.8%	4.4%	34	68	5	115	222	0.0%	11.5%	0%	1.8%	4.2%
South America	8/70				2	2				2	2				0%	0%				2	2				0%	0%
	15/70				1	1				1	1				0%	0%		2		1	3				0%	200%
	Total				3	3				3	3				0%	0%		2		3	5				0%	67%
World	8/70	14	16	9	61	100	14	15	12	62	103	0%	-6%	33%	1.6%	3.0%	14	13	11	59	97	0%	-13%	-8%	-4.8%	-5.8%
	10/70			2	20	22			2	20	22			0%	0%	0.0%			2	19	21			0%	-5%	-4.5%
	15/70	54	63	11	121	249	48	81	11	127	267	-11.1%	29%	0%	5.0%	7.2%	47	99	11	131	288	-2.1%	22%	0%	3.1%	7.9%
	Total	68	79	22	202	371	62	96	25	209	392	-8.8%	21.5%	13.6%	3.5%	5.7%	61	112	24	209	406	-1.6%	16.7%	-4.0%	0.0%	3.6%

(from **THEATERS** on page 9)

digital projection experts have told *LFX* that tiling four 4K systems is feasible, and could be accomplished with relatively little difficulty for between \$600,000 and \$750,000. Unfortunately, Sony's current 4K SXRD projector reportedly has problems with brightness and reliability. **Michael Campbell**, CEO of **Regal Entertainment Group**, said "I don't think it's ready today" at the Reuters Media Summit in November.

So when will a digital system match or exceed the image quality of 70mm film projection? And will it involve lashing multiple systems together? As **Gord Harris** reported a few months ago (see *The Insiders*, *LFX*, December 2006), the edge-blending technology that melds the output of multiple digital projectors into a single seamless image has been refined nearly to a science. It is a standard feature built into many projectors and after initial setup can be accomplished automatically, without human intervention. As such it is a far cry from the vibrating mechanical "gigolos" that blended the panels of the Cinerama image and other kludges used in old analog mechanical systems. But it would be ironic if the LF industry returned to using multiple projectors, when the IMAX projector, and thus an entire industry, were originally created to avoid the problems of such systems.

Unlike the early 1970s, today Imax Corporation is not the first or only source for a state-of-the-art giant-screen projector. For its digital system, the company is integrating the products of other companies, adding some of its own intellectual property, and offering a system with the IMAX brand name. But to what extent will its contribution be unique and unavailable from other, much larger, companies? If Panasonic, Barco, Christie, or even Sony were to develop and market their own digital giant-screen systems, how would Imax fare? To be sure, the IMAX name is extremely well known and respected, especially in North America, and would add significant value to theaters adopting its brand. But will it be enough?

Eventually digital systems with better resolution, color depth, and brightness than the best LF film projectors will be available. But that could be many years from now. Although many existing theaters may be able to continue operating their film systems until that ideal digital system comes along, organizations developing new theaters will have to make a choice: film or a less-than-perfect digital system? What level of image quality will those people find acceptable, and how will audiences react to those images? These are questions that Imax and its existing and potential clients will have to struggle with in the next few years.

Director **Greg MacGillvray** has predicted that institutional theaters will continue using film projectors for at least ten or fifteen years. However, the transition to digital, in both the conventional and LF worlds, may make that option problematic sooner than anyone expects. As **Ben Stassen** and others have said, as the multiplexes' demand for 35mm prints declines, 70mm stock and services will become more expensive, driving up costs for both producers and exhibitors. Switching to a digital projector, even if its image isn't as good as film, may be the only choice for smaller LF theaters if prints and lease rates become too expensive.

The LF industry is in a state of flux and uncertainty unlike any we have faced before. Unfortunately, we at *LF Examiner* have no crystal ball to show us how this will all play out. We wait and watch with all of you. The end of what may eventually be seen as a "golden age" of film imagery is probably closer than many of us might wish. But that doesn't mean that the days of powerful, high-quality, giant-screen motion pictures are over. As long as the industry does not compromise on its prime differentiating factor — image quality — and replaces film projectors only with digital systems that provide the same or higher quality, audiences will continue to fill our seats.



An architect's rendering of Goodrich Quality Theaters' Randall 16 in Batavia, IL, that opened in November with a 370-seat MPX theater.

Goodrich Quality Theaters

How and What We Count

As we have noted in the past, the total number of LF theaters is somewhat misleading, because a significant percentage of them rarely if ever show LF films, or show only films made specifically for their own venue. They are therefore not a part of the international LF film leasing economy. For instance, our database contains some 23 theaters which, as far as we know, have *never* booked a film from an LF distributor. Another 49 have not done so in the past year. Thus, some 72 theaters, 18% of the world total, appear to be essentially dormant.

In the context of what this report is trying to accomplish, dormant theaters pose philosophical and practical difficul-

ties. Like the proverbial sound of a tree falling in the forest, can an LF theater that never shows LF films be said to exist? The capability may be there, but if the theater isn't participating in the LF economy in any meaningful way, does it make any sense to count it? And if a theater once was active, but has stopped showing LF films, is it now "closed"? If so, when did it close? After the last LF screening? A year later? Two?

Our answer is to count all theaters we know to be LF capable, and only consider them closed when the capability has been removed permanently. This results in a nominal overcount, and requires the accompanying proviso that the total count

of theaters may be 406, but the actual size of the active marketplace for films is closer to 335.

Otherwise, we count all stationary (i.e. non-motion simulator) theaters that use 8/70, 10/70, or 15/70 film projection. We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Those venues comprise distinct segments. Institutional theaters include those in non-profit museums or government-run facilities.

Note that Imax Corporation, in its stated totals of installed systems, includes at least six motion simulation systems that we do not count.

New, Converted, and Closed Theaters in 2006

NEW

City	Organization	Country	Mfr	Format	2D/3D	Opened
Beijing UME	IMAX Theatre Beijing UME	CHINA	IMAX	1570	3D	3/06
Cairo MEC	Mubarak Educational City	EGYPT	IMAX	1570	3D	3/31/06
San Antonio Aztec	Aztec on the River	USA	IWRK	870	2D	4/06
Buenos Aires NA	Showcenter Norte IMAX Theatre	ARGENTINA	IMAX	1570	3D	5/12/06
Ann Arbor NA	Showcase Cinemas Ann Arbor	USA	IMAX	1570	3D	5/12/06
Lodz CC	Orange IMAX Lodz	POLAND	IMAX	1570	3D	5/17/06
Manila	San Miguel Coca-Cola IMAX Theatre	PHILIPPINES	IMAX	1570	3D	5/21/06
Erie	Tom Ridge Environmental Center	USA	KINO	870	2D	5/26/06
Barakaldo Yel	Yelmo Cineplex IMAX Megapark	SPAIN	IMAX	1570	3D	6/9/06
Busan CGV	CGV Seomyon IMAX Theater	SOUTH KOREA	IMAX	1570	3D	6/28/06
Fresno Reg	Edwards Fresno Stadium 21 & IMAX	USA	IMAX	1570	3D	6/28/06
Covington OTI	Holiday Cinema 12	USA	IMAX	1570	3D	6/28/06
Auckland Sky	Village SkyCity Queen Street	NEW ZEALAND	IMAX	1570	3D	6/29/06
Dongguan STM	Dongguan Science and Technology Museum	CHINA	IMAX	1570	2D	7/06
Mexico City San Cpl	Cinepolis IMAX Theatre Santa Fe	MEXICO	IMAX	1570	3D	7/7/06
Mexico City Uni Cpl	Cinepolis IMAX Theatre Universidad	MEXICO	IMAX	1570	3D	7/7/06
Guatemala City Alb	Circuito Alba Pradera-Concepcion	GUATEMALA	IMAX	1570	3D	7/7/06
Sofia CC	Cinema City IMAX Theater Sofia	BULGARIA	IMAX	1570	3D	7/13/06
Colleyville	Metro Cinema Colleyville	USA	IMAX	1570	3D	8/9/06
Kazan	Port Cinema IMAX Theater	RUSSIA	IMAX	1570	3D	10/20/06
Batavia GOT	Goodrich Randall 16 Theater	USA	IMAX	1570	3D	11/18/06
Mexicali	Sol del Niño, Science and Technology Center	MEXICO	IMAX	1570	3D	12/06
Beijing CFM	China National Film Museum	CHINA	IMAX	1570	3D	12/5/06
Gloucester Cpx	Cineplex SilverCity Gloucester	CANADA	IMAX	1570	3D	12/13/06
San Antonio San	Santikos Palladium 19 and IMAX	USA	IMAX	1570	3D	12/22/06
Saint Michael Cmg	Cinemagic Metropolitan	USA	IMAX	1570	3D	12/22/06

CONVERTED

City	Organization	Country	Mfr	Format	2D/3D	Opened	Old Mfr
Phoenix ASC	Arizona Science Center	USA	IMAX	1570	3D	7/8/06	IWRK

CLOSED

City	Organization	Country	Mfr	Format	2D/3D	Opened	Closed
Ota Gumma	Gumma Children's Museum	JAPAN	IWRK	870	2D	1990	2006
Kumamoto	Kumamoto City Museum	JAPAN	GOTO	1070	2D	1992	2006
Kyoto	Toei Uzumasa Movie Village	JAPAN	IWRK	870	2D	1992	2006
Joyo	Juridical Foundation, Leisure Activity Center of Joyo	JAPAN	IWRK	870	2D	11/95	2006
Berlin Disc	Discovery Channel IMAX	GERMANY	IMAX	1570	3D	10/2/98	7/31/06
Sakai SEC	Sakai Educational and Cultural Center	JAPAN	IWRK	870	2D	1998	2006
Tsuruga	Tsuruga IMAX Theater	JAPAN	IMAX	1570	3D	9/99	3/31/06
Bratislava	Orange IMAX Bratislava	SLOVAKIA	IMAX	1570	3D	10/31/02	5/2/06
Hartford Crn	Crown Odyssey Theater Hartford	USA	KINO	870	2D	11/14/02	12/06
Jupiter Crn	Crown Odyssey Theater	USA	KINO	870	2D	11/22/02	1/06
Valencia Reg	Edwards Valencia IMAX Theatre	USA	IMAX	1570	3D	4/11/03	6/4/06
Appleton	Big Picture Concepts, Inc.	USA	KINO	870	2D	3/19/05	10/15/06



* New listing.

Underlined titles are 3D

Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Dinosaurs: Giants of Patagonia

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Narrator: Donald Sutherland. 3D. Release: March 1.

- Principal photography is done.
- December: Finished recording narration with Donald Sutherland in Los Angeles.

300: The IMAX Experience*

A small corps of 300 Spartans must hold off the vast Persian army at Thermopylae in 480 BCE. Based Frank Miller's graphic novel account of the historical event.

Warner Bros.; distributor: Warner Bros.; director: Zack Snyder; script: Zack Snyder, Kurt Johnstad, Michael Gordon, based on the graphic novel by Frank Miller; DP: Larry Fong; score: Tyler Bates; producers: Mark Canton, Bernie Goldman, Gianni Nunnari, Jeffrey Silver; executive producers: William Fay, Craig Flores, Scott Mednick, Frank Miller, Deborah Snyder, Thomas Tull, Ben Waisbren. Cast: Gerard Butler, Lena Headey, David Wenham, Dominic West. Release: March 9.

- Film will be converted to 15/70 with the IMAX DMR process.

African Adventure 3D: Safari in the Okavango (formerly *Wild Africa 3D*)

nWave Pictures; distributor: National Geographic Giant Screen Film Distribution (US, Canada), nWave Pictures (world); director, producer: Ben Stassen; DP: Sean Phillips. 3D. Release: March.

- Post production was completed last month.

Feb '07

July '07

DinoGP 300
AA3D Alps **KOTS**
Mummies **DinoAliv**

SM3

HPOP

SeaMon

FlyMe

The Alps

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; DPs: Greg MacGillivray, Brad Ohlund, Michael Brown, Ron Goodman; script: Stephen Venables, Stephen Judson; line producer: Anne Marie Hammers; producers: Greg MacGillivray, Mark Krenzien; executive producers: Alexander Biner, Harrison Smith. Release: March 16.

- Principal photography is complete. Editing is under way.

Mummies: Secrets of the Pharaohs

Giant Screen Films, Gravity Pictures; distributor: Giant Screen Films; director: Keith Melton; producers: Arabella Cecil, Don Kempf, Steve Kempf; DP: Reed Smoot; script: Arabella Cecil. Release: March 16.

- Principal photography is complete. Editing is under way.

Dinosaurs Alive!

David Clark Inc., Maryland Science Center, Giant Screen Films, Stardust Blue, LLC, American Museum of Natural History; distributor: Giant Screen Films; directors: Bayley Silleck, David Clark; script: David Clark and Bayley Silleck; DP: William Reeve; project manager: Jim O'Leary; producer: David Clark; executive producers: Greg Andorfer, Don Kempf. Cast: Mike Novacek, Mark Norell, Sterling Nesbitt, Alan Turner, Kristi Curry Rogers. 3D. Release: March 30.

- Principal photography is complete. Editing is under way.

Knights of the Sea and the America's Cup

Today Productions; distributor: Today Productions; director, script: Gaëtan Charest; DP: Tony Monk; executive producers: Gaëtan Charest, Hughie Scott II, Tim Coddington. Narrator: Gary Jobson. Release: March.

- Captured the 2003 America's Cup race on HD video in February and March 2003.
- Editing is nearly complete.

Spider-Man 3: The IMAX Experience

Columbia Pictures; distributor: Sony Pictures Entertainment; director: Sam Raimi; script: Alvin Sargent; DP: Bill Pope; score: Christopher Young; producers: Avi Arad, Grant Curtis, Laura Ziskin; executive producers: Joseph M. Caracciolo, Kevin Feige, Stan Lee. Cast: Tobey Maguire, Kirsten Dunst, James Franco. Release: May 4.

- Film will be converted to 15/70 with the IMAX DMR process.

Harry Potter and the Order of the Phoenix

Warner Bros.; distributor: Warner Bros.; director: David Yates; script: Michael Goldenberg; DP: Slawomir Idziak; score: Nicholas Hooper; producer: David Heyman; executive producers: David Barron, Tanya Seghatchian. Cast: Daniel Radcliffe, Rupert Grint, Emma Watson, Helena Bonham Carter, Ralph Fiennes. Release: July 13.

- Film will be converted to 15/70 with the IMAX DMR process.

Fly Me to the Moon

nWave Pictures; distributor: tba; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: Summer 2007.

- Animation will continue through early 2007.
- 60 minutes of animation is complete.

Sea Monsters: A Prehistoric Adventure (wt)

National Geographic; distributor: National Geographic; director: Sean M. Phillips; DP: T.C. Christianson; underwater DP: Bob Cranston; script: Mose Richards; producers: Lisa Truitt, Jini Durr; executive producers: Lisa Truitt, Tim Kelly. 3D. Release: Oct. 5.

- Principal photography is complete.
- Animation continues and editing is under way.
- Will open in LF 3D and digital 3D versions

Big Wave Hunters

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: late 2007.

- Will be filming the biggest swells in the North Pacific throughout the winter.

Dolphins & Whales 3D (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: February 2008.

- February: Two-week expedition to Florida to film manatees.
- April: Four-week expedition to New Zealand to film killer whales.

Water Planet: Grand Canyon Adventure (wt)

MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens; editor: Stephen

BigWave

D&W3D WP

WOTGL POF

OF3D

Sea Rex

VVG

Balloon WTP

Proud

PV

Judson; photography: Greg MacGillivray, Doug Lavender, Brad Ohlund, Ron Goodman, Jack Tankard; executive producer: Harrison Smith. 3D. (Different 2D flat and dome screen versions will also be available.). Release: March 2008.
 — Principal photography is complete. Editing is under way.

Wonders of the Great Lakes

Science North; distributor: tba; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 2008.

— December: Filmed a storm on Lake Superior from a Great Lakes freighter.
 — Shooting will resume in March.

Proud American*

Proud American is a film about the American people, portraying America as a land of opportunity and tolerance.

Multi Image Productions, Inc.; distributor: tba; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. Release: Fall 2008.

— January-February: Scouted in Arizona, Arkan-

sas, Philadelphia, and Washington, D.C.

— March: Principal photography begins in Vail, Colorado.

Not filming this month:

Vincent Van Gogh
 Sea Rex
 Ocean Frenzy 3D
 The Passion of Flight
 Balloon Fiesta
 We the People
 Pastoral Vertigo



Director Zack Snyder and star Gerard Butler confer on the set of 300.

(from **LAWSUIT** on page 3)

On Jan. 11, the day after the deposition was to have been held, Sky High's attorneys filed a motion to withdraw from the case, suggesting that their clients were "substantially" behind on payments of their fees. In a hearing on that motion, Judge Der-Yeghiayan ordered Samson, then in Canada, to appear in his Chicago court a week later to explain his previous failures to appear and to produce all requested documents. The judge postponed a decision on the attorney's motion to withdraw, and asked the lawyers for GSF and CIBC to prepare motions for a default judgment and sanctions that he would consider if Samson failed to appear a third time.

When Samson did not appear for the Jan. 17 hearing, Der-Yeghiayan immediately issued a default judgment against Sky

High and Samson and in favor of GSF and CIBC. GSF subsequently filed motions requesting \$1.5 million in compensatory damages, \$3 million in punitive damages, and \$140,000 for other expenses. CIBC moved to recover its expenses and over \$3.1 million in principal and accrued interest it says Sky High and Samson have not repaid.

In response to LFX's requests for comment, Kempf said, "We are obviously quite pleased with the Court's recent rulings in our favor. We look forward to putting this matter behind us and to moving forward in the industry."

In a lengthy telephone conversation with LFX editor **James Hyder**, Samson called the charges of forgery "bullshit," denied the essence of GSF's other claims, and said that he would soon be filing a suit against GSF in a Canadian court.

(from **SHORTS** on page 24)

its place, so that shows can continue in the 74-foot dome theater. The laser projector should be ready in a few months.

The ESLP is based on Grating Light Valve technology, in which tiny metallic ribbons on a silicon chip reflect laser light to create a projected image. E&S's **Jeri Panek** tells *LF Examiner* that the company is working out the bugs in the new technology and expects to have a system with twice the power and light output of the current 6-watt projector ready to be delivered by the end of the year.

MOSI hosts "Night at MOSI"

Playing on the success of IMAX DMR film, *Night at the Museum*, in which museum exhibits come alive overnight, the **Museum of Science and Industry (MOSI)** in Tampa, FL, hosted "Night at MOSI." On Feb. 16, families of four spent the night in the museum (in their sleeping bags), to see if dinosaur skeletons would come to life and play fetch.

The \$34 per person admission included a screening of *Night at the Museum* in MOSI's IMAX Dome theater, access to all of the museum's exhibits, a midnight snack, and a continental breakfast.

Iwerks gets Oscar nomination

Although no giant-screen films are in the running for Academy Awards this year, producer **Leslie Iwerks**, daughter of LF pioneer **Don Iwerks**, has been nominated in the Best Documentary Short category for *Recycled Life*. The 38-minute film is a look at the thousands of people who live and make a tenuous living in the Guatemala City Garbage Dump, the largest and most toxic dump in Central America. For more information see www.leslieiwerks.com.

The Academy Award ceremony will be held on Sunday, Feb. 25.

Widescreen Weekend, March 15-18

The **National Media Museum** in Bradford, UK, will hold its annual Widescreen Weekend on March 15-18. The festival of classic widescreen films will be held in one of only three extant three-strip Cinerama theaters in the world, and will include screenings of *This Is Cinerama* and *How the West Was Won*, both in Cinerama; *Cleopatra* and *Those Magnificent Men in Their Flying Machines* in 70mm Todd-AO; and *Indiana Jones and the Last Crusade*, *Who Framed Roger Rabbit*, *Titanic*, and other films in 70mm flat screen.

For more information, see www.bradfordfilmfestival.org.uk.

Worldwide LF Theater Inventory

As of Feb. 1, 2007

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		11
GOTO		20		1			21
IMAX	3	46	44	6	176	3	278
IWRK		18	7		19	1	45
KINO		1	2		3		6
MEGA	1	3	6	1	15	1	27
Other		7	9		3		19
Total	4	98	69	8	223	5	407
By Format and Operator Type							
C = Commercial Standalone CT = Theme Park CM = Multiplex I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	
	15/70		2		1	3	
	Total		2		2	4	
Asia/Pac	8/70	5		5	19	29	
	10/70			2	18	20	
	15/70	11	11	2	25	49	
	Total	16	11	9	62	98	
Europe	8/70	3	5	5	11	24	
	15/70	8	19	5	13	45	
	Total	11	24	10	24	69	
Middle East	8/70		1			1	
	10/70				1	1	
	15/70	1	4		1	6	
	Total	1	5		2	8	
North America	8/70	6	7	1	26	40	
	15/70	28	62	4	89	183	
	Total	34	69	5	115	223	
South America	8/70				2	2	
	15/70		2		1	3	
	Total		2		3	5	
World	8/70	14	13	11	59	97	
	10/70			2	19	21	
	15/70	47	100	11	131	289	
	Total	61	113	24	209	407	
By 2D / 3D							
	2D	3D	Total				
Africa	3	1	4				
Asia/Pac	73	25	98				
Europe	33	36	69				
ME	3	5	8				
NA	112	111	223				
SA	3	2	5				
Total	227	180	407				

Bookings: February 2007 by Film

588 bookings of 92 films in 279 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Kansas City Zoo	2/17/06	12/7/07		Hague	2/1/07	6/24/07	E3D	Prague CC	10/1/06	6/30/07
Africa	Charleston WV	1/27/07	7/27/07		Parker	3/4/06	3/2/07		Sinsheim	5/16/03	12/31/07
	Denver MNS	1/1/07	3/15/07		Portland	3/15/06	2/15/07	EMSH	Castle Rock	3/92	
	Killeen	2/2/07	8/2/07		Thessaloniki	3/1/06	2/28/07	Everest	Denver MNS	1/1/07	3/15/07
	Penrith	7/31/06	7/31/07	DS3D	Alamogordo	7/1/06	6/30/07		Des Moines	9/1/06	6/1/07
AIA3D	Eilat Epic	1/1/07	12/31/07		Atlanta FMNH	10/21/06	3/30/07		Erie	11/20/06	7/15/07
AIWC	Mexico City Per Cpl	11/9/06	5/8/07		Atlantic City	3/3/06	5/3/07		Kaparthala	5/15/06	5/14/07
	Sacramento Imx	11/1/06	6/1/07		Austin	3/3/06	3/2/07		Manila	5/19/06	5/29/07
AJ	Bogota Mal	4/1/06	4/30/07		Baltimore	5/26/06	6/30/07		Penrith	3/15/06	3/14/07
	Rochester MSC	4/1/06	3/31/07		Berlin CS	4/6/06	10/5/07		Portland	1/1/07	5/31/07
Alamo	San Antonio 2D				Birmingham UK	2/9/07	9/1/07		Salt Lake City CP	6/15/06	12/07
Alaska	Boston MOS	11/3/06	4/22/07		Boston NEA	3/3/06	3/2/07		San Diego RHF	9/1/06	9/30/07
	Garza Garcia	10/5/06	4/5/07		Bradford	2/10/07	4/9/08		Toronto OSC	1/26/07	9/25/07
	Roanoke	11/22/06	5/31/07		Bristol	1/27/07	4/1/07	ExplClub	Saint Félicien	4/1/06	4/1/07
	Saint Louis Arch	1/13/07	1/2/08		Buenos Aires NA	5/12/06	4/30/07		San Antonio Aztec	4/1/06	9/1/07
ALBT	Coomera	11/1/05	10/31/07		Charleston SC	3/3/06	3/2/07	Extreme	Tijuana	10/1/06	2/24/07
	Houston MNS	1/12/07	3/8/07		Charlotte	6/16/06	5/31/07	FightPil	Branson	5/5/06	5/4/07
	Jackson MS	10/22/06	10/31/07		Chattanooga	3/3/06	3/2/07		Chantilly	12/10/04	12/31/07
	Nuremberg	12/21/06	12/31/07		Col Springs Cmk	1/19/07	3/31/07		Chicago Imx	1/26/07	5/26/07
AlienAdv	Berlin CS	3/1/00			Copenhagen	11/24/06	11/23/07		Corpus Christi	2/3/05	3/31/07
	Eilat Epic	4/4/04	3/30/07		Dearborn	3/3/06	3/29/07		Dayton	12/3/04	12/3/07
	Fort Lauderdale	5/1/06	4/30/07		Des Moines	1/19/07	6/30/07		Gatineau	11/10/06	3/10/07
	Kuwait City	12/31/06	6/30/07		Dubai	10/23/06	12/22/07		Las Vegas Lux	12/10/04	6/1/07
	Nuremberg	8/15/06	8/15/07		Durban	11/24/06	6/23/07		Melbourne MV	2/15/07	8/15/07
Antarc	Nanchang	9/11/06	3/10/07		Galveston	9/22/06	9/21/07		Singapore DC	2/15/07	8/14/07
	Seattle PSC 1	3/1/06	2/28/07		Gatineau	9/9/06	2/28/07		Sudbury	2/5/07	9/3/07
AR	Pittsburgh CSC	9/15/06	6/07		Hague	7/1/06	6/30/07		Washington NASM	3/11/05	12/07
Bears	Hastings	9/11/06	3/11/07		Katowice CC	5/17/06	5/16/07	FOK	Kuwait City	4/17/00	4/07
	Lucerne	12/1/06	6/1/07		Krakow CC	5/17/06	5/16/07	FON	Baltimore	11/5/04	6/30/07
	Saint Félicien	5/31/06	5/31/07		Las Vegas Lux	3/3/06	3/2/07		Boston MOS	5/28/04	6/30/07
Beavers	Kenner	9/15/06	9/14/07		London BFI	9/3/06	12/31/07		Bradford	10/3/06	10/3/07
	New York AMNH	4/15/05			London SM	3/3/06	3/2/08		Calgary TWS	3/20/05	6/30/07
	Parker	11/1/06	12/31/07		Madison Star	3/3/06	3/2/07		Cincinnati MC	10/2/04	6/30/07
BP	Riccione	6/1/06	5/31/07		Melbourne MV	4/13/06	4/12/07		Dallas MNS	9/29/06	3/2/07
Bugs	Madison Star	10/13/06	4/13/07		Moscow	5/31/06	5/30/07		Dwngeloo	6/1/05	5/31/07
	Pittsburgh CSC	9/1/06	5/1/07		Omaha Zoo	6/1/06	3/1/07		Houston MNS	3/6/05	5/31/07
	Spokane	9/21/06	3/21/07		Osaka Sun	9/1/06	8/31/07		London SM	2/24/06	
	Vantaa	9/1/06	9/1/07		Philadelphia	4/24/06	4/23/07		Quebec	2/20/06	2/28/07
CRA	Albuquerque	3/25/06	3/31/07		Pittsburgh CSC	2/1/07	7/31/07		Richmond SMV	9/18/04	6/30/07
	Barcelona	2/16/06	2/18/07		Poitiers Imax 3D	2/1/07	1/31/08		San Diego RHF	5/28/04	9/30/07
	Fort Lauderdale	1/1/07	3/15/07		Portage GQT	2/16/07	5/3/07		Spokane	8/20/04	6/30/07
	Garden City	6/1/06	4/1/07		Quebec	6/23/06	6/22/07		Sudbury	2/1/06	6/30/07
	Karlshamn	1/15/06	8/31/07		Raleigh Exp	3/3/06	3/2/07		Tampa MOSI	5/27/06	5/31/07
	Killeen	11/3/06	5/2/07		Regina	12/1/06	5/31/07		Valencia Spn	2/1/06	2/2/07
	Laie	1/26/05	12/07		Saint Augustine	8/15/06	3/1/07		Vulcania	1/1/06	12/31/07
	Madrid	5/1/06	5/31/07		Salt Lake City CP	3/3/06	3/2/07	Galapago	Berlin CS	8/11/06	8/10/07
	Richmond SMV	2/2/07	7/12/07		San Antonio 3D	1/5/07	1/4/08		Guayaquil	11/16/06	11/15/07
	San Diego RHF	10/1/06	4/30/07		San Antonio San	12/25/06	5/3/07		Nuremberg	8/3/06	8/2/07
	Syracuse	2/18/06	3/15/07		San Diego RHF	7/1/06	6/30/07	GC	Cincinnati MC	11/17/06	8/31/07
	Valencia SPN	9/15/06	9/14/07		Sinsheim	5/4/06	11/3/07		Ghaziabad Aer	2/10/06	2/10/07
CV	San Diego RHF	10/1/06	9/30/07		Sydney WBS	5/25/06	5/24/07		Grand Canyon DCI	11/1/99	12/07
Cyberwor	Ankara AFM	9/15/06	9/15/07		Tallahassee	7/7/06	3/30/07		Hartberg	9/6/03	9/30/07
	Kuala Lumpur Di	10/27/05	10/26/07		Townsville	7/17/06	7/6/07		Penrith	7/16/05	7/21/07
	Seoul CGV	3/3/06	3/2/08		Tulsa Cmk	8/18/06	3/2/07		Yellowstone	2/10/06	2/10/07
	Sofia CC	10/13/06	10/12/07		Vancouver Imx	3/3/06	3/2/07	GF	Sudbury	3/1/03	3/31/07
DIS	Los Angeles CSC	1/2/07	3/25/07		Victoria DCI	12/26/06	6/25/07	GP	Al Khobar	10/23/06	4/22/07
Dolphins	Denver MNS	1/1/07	3/15/07		Virginia Beach	3/3/06	9/1/07		Syracuse	9/6/06	3/5/07
	Detroit SC	1/5/07	6/1/07		Warsaw CC	5/17/06	5/16/07		Puebla	8/15/06	4/15/07
	Fort Worth	9/1/06	5/15/07		Winnipeg	3/3/06	3/2/07	GreatNor	Saint Félicien	4/05	4/07

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close		
Greece	Atlanta FMNH	8/19/06	8/18/07		Saint Augustine	1/12/07	1/11/08		Pensacola	11/8/96			
	Boston MOS	3/10/06			Saint Paul	12/22/06	12/21/07		Saint Paul	1/15/06	8/31/07		
	Cedar Rapids	3/31/06	2/1/07		San Antonio 2D	12/22/06	12/21/07		Sandy	11/15/06	3/31/07		
	Chicago MSI	2/16/06	6/15/07		San Diego RHF	2/15/07	2/14/08	MOTM	Spokane	1/1/07	6/30/07		
	Copenhagen	5/16/06	5/15/07		Seattle PSC 2	12/26/06	12/25/07		Calgary TWS	3/1/06	5/30/07		
	Denver MNS	6/9/06	2/15/07		Shreveport	12/23/06	12/22/07		Guatemala City Alb	1/25/07	1/25/08		
	Duluth	2/24/06	9/15/07		Singapore SC	2/1/07	1/31/08		San Antonio Aztec	4/1/06	9/1/07		
	Edmonton TWS	2/17/06	2/15/07		Syracuse	2/3/07	5/4/08		MOTN	Albuquerque	9/15/06	3/15/07	
	Houston MNS	9/22/06	9/21/07		Tampa MOSI	2/9/07	12/21/07	Alexandria		6/1/06	5/31/07		
	Louisville SC	2/16/06	2/15/07		Vancouver TWS	12/23/06	12/22/07	Baltimore		10/15/06	10/14/07		
	Melbourne MV	6/15/06	6/14/07		Kazan	12/7/06	2/07	Birmingham UK		9/15/06	9/15/07		
	Mexico City Per Cpl	11/10/06	7/31/07	ITD	Sofia CC	6/1/06	5/31/07	Cairo EMA		7/6/06	7/5/07		
	Mobile	1/15/07	1/15/08			Fort Worth	9/18/06	5/30/07		Columbus COSI	1/3/07	6/1/07	
	Montreal SC	10/6/06	3/31/07		JGWC	Hibbing	9/1/06	6/30/07		Detroit SC	2/1/06	9/15/07	
	Nuremberg	6/1/06	6/1/07				Athens Eug	10/1/06		4/1/07	Houston MNS	10/1/05	10/15/07
	Oklahoma City	3/10/06	3/9/07			JIAC	Pittsburgh Cmk	6/2/06		6/1/07	Kansas City Sci	1/31/06	5/30/07
	Orlando SC	3/1/06	2/15/07				Rochester Cmk	6/2/06		6/1/07	Karlshamn	9/15/06	8/31/07
	Regina	9/10/06	9/9/07				Spokane	1/1/06		6/30/07	Las Palmas	12/10/06	12/9/07
	Saint Louis SC	9/5/06	9/4/07	Kilimanj L&C	Saint Louis SC		9/22/06	3/1/07		Louisville SC	1/15/06	10/15/07	
	San Diego RHF	2/24/06	2/1/07				Des Moines	9/20/06		9/20/07	Melbourne MV	9/15/06	9/14/07
	San Jose CA	9/20/06	9/19/07			Hutchinson	4/1/06	3/31/07		Mobile	3/1/06	2/28/07	
	Spokane	2/24/06	2/1/07			Portland	8/16/02	6/07		Omaha Zoo	9/1/06	4/15/07	
	Sudbury	9/15/06	3/15/07			Saint Louis Arch	5/29/04		Oviedo Yel	5/27/05			
	Sydney WBS	6/29/06	6/28/07		San Diego RHF	8/2/02	9/07	Raleigh Exp	10/6/06	4/5/07			
	Vancouver TWS	2/16/06	3/31/07		Sioux Falls	6/1/06	5/31/07	Reno Fleisch	1/12/07	1/11/08			
HaunCast	Eilat Epic	4/4/04	3/31/07		Spokane	2/10/06	12/31/07	Sacramento Imx	11/1/06	3/15/07			
	Guayaquil	10/20/06	9/30/07		Yellowstone	6/15/02	12/07	Salt Lake City CP	1/5/07	1/4/08			
	Melbourne MV	9/13/01	12/07	L5	Ahmedabad	9/1/06	8/31/07	San Antonio 2D	3/15/06	3/1/07			
	Moscow	1/1/04	9/30/07		Lions3D	Apple Valley Imx	1/19/07	6/30/07	Seoul 63	11/15/06	8/1/07		
	San Antonio 3D	8/15/03	3/31/07				Boston NEA	1/19/07	6/30/07	Sudbury	9/30/05	6/30/07	
Sydney WBS	9/20/01	12/07				London BFI	2/9/07	2/08	Sydney WBS	9/15/06	9/14/07		
Buenos Aires NA	5/12/06	5/31/07				London SM	2/9/07	2/08	Tijuana	10/21/06	10/20/07		
Calgary TWS	2/16/06	2/28/07		Tempe Imx		1/19/07	6/30/07	Victoria DCI	9/21/06	9/20/07			
HB	Chicago MSI	1/15/07	12/07	LivingSe	Davenport	7/1/06	6/30/07	MysticInd	Barcelona	5/1/06	4/30/07		
	Detroit SC	1/5/07	9/3/07			Hartberg	3/15/06		3/1/07	Durban	3/15/06	3/14/07	
	Edmonton TWS	1/1/06	6/30/07			Riccione	7/1/06		3/31/07	Edmonton TWS	10/1/05	6/1/07	
	Guatemala City Alb	7/7/06	7/1/07			Rochester MSC	10/7/06		9/3/07	Hong Kong SM	2/1/07	7/1/07	
	Sioux Falls	6/1/06	5/31/07		LOLL	Loch Lomond	7/24/02			Lehi	10/8/06	4/30/07	
	Sudbury	5/1/04	6/30/07	LW		Hastings	12/4/06	6/3/07	Tampa MOSI	8/1/06	8/1/07		
	Vancouver TWS	10/22/04	6/30/07				Little Rock	9/1/06	3/1/07	Tulsa Cmk	1/19/07	4/30/07	
	Huntsville	2/1/06	2/1/07				Dallas Cmk	1/19/07	4/6/07	West Nyack Imx	1/25/07	4/30/07	
	San Simeon DCI	8/17/96				M3D	Karlshamn	11/1/05	10/31/07	NASCAR	Durban	1/18/07	7/17/07
	Atlanta FMNH	1/20/07	1/19/08		M3Dcc		Stockholm	2/18/05	2/19/07		Kuala Lumpur Di	2/23/06	2/22/07
Austin	1/27/07	1/26/08		Alamogordo			2/23/06	2/22/07	Pensacola		11/17/06	3/30/07	
Birmingham AL	1/2/07	1/1/08		Amneville			3/15/06	3/14/07	Winnipeg		1/19/07	5/31/07	
Boston MOS	1/12/07	1/11/08	MagDes	Birmingham UK			2/11/06	2/10/07	NATM		Ann Arbor NA	12/22/06	2/07
Charleston SC	2/1/07	1/31/08				Duluth	11/3/06	5/30/07		Apple Valley Imx	12/22/06	2/07	
Charlotte	1/15/07	1/14/08			Garden City	9/23/05	3/22/07	Atlantic City		12/22/06	2/07		
Chicago MSI	1/15/07	1/14/08			Glasgow	3/31/06	7/1/07	Batavia GQT		12/22/06	2/07		
Cincinnati MC	12/22/06	12/21/07			Huntsville	11/23/05	11/22/07	Boise Reg		12/22/06	2/07		
HC HCBTD HOTB	Cleveland	1/20/07	1/19/08		Katowice CC	2/24/06	2/23/07	Bradford		12/22/06	2/07		
	Davenport	12/22/06	12/21/07		Krakow CC	2/24/06	2/23/07	Buffalo Reg		12/22/06	2/07		
	Dearborn	12/22/06	12/21/07		KSC 2	9/23/05		Buford Reg		12/22/06	2/07		
	Detroit SC	12/22/06	12/21/07		Kuala Lumpur Di	3/24/06	3/23/07	Calgary Cpx		12/22/06	2/07		
	Duluth	12/22/06	12/21/07		Leon Exp	12/1/06	5/31/07	Cathedral City		12/22/06	2/07		
	Edmonton TWS	1/26/07	1/25/08		Moscow	4/12/06	4/11/07	Chantilly		12/22/06	2/07		
	Fort Worth	2/9/07	2/8/08		Pensacola	3/1/06	2/28/07	Charlotte		12/22/06	2/07		
	Garden City	12/22/06	12/21/07		Pittsburgh Cmk	1/12/07	3/31/07	Chicago Imx		12/22/06	2/07		
	Harrisburg	1/6/07	1/5/08		Prague CC	1/17/07	1/16/08	Cincinnati NA		12/22/06	2/07		
	Irvine Edw I	2/2/07	3/8/07		Regina	10/6/06	4/6/07	Col Springs Cmk		12/22/06	2/07		
	Los Angeles CSC	8/25/06	2/15/07		Sydney WBS	10/20/05		Colleyville	12/22/06	2/07			
	Memphis Pink	2/3/07	2/2/08		Townsville	7/17/06	7/16/07	Columbus AMC	12/22/06	2/07			
	New Orleans	8/29/06	8/31/07		Warsaw CC	2/24/06	2/23/07	Covington OTI	12/22/06	2/07			
	Norwalk	12/22/06	3/15/07		Washington NASM	9/23/05		Cuernavaca Cmx	12/22/06	2/07			
	Pensacola	12/22/06	12/21/07	MOE	Fort Worth	9/7/04	3/6/07	Dallas Cmk	12/22/06	2/07			
	Philadelphia	1/5/07	1/4/08			San Diego RHF	11/1/01	9/07	Denver CC Reg	12/22/06	2/07		
	Pittsburgh CSC	12/26/06	12/25/07			Sioux Falls	6/1/06	5/31/07	Detroit AMC	12/22/06	2/07		
	Portland	1/12/07	1/11/08		MOF	Grand Rapids Cel	8/15/06	8/14/07	Dublin Reg	12/22/06	2/07		
	Providence Imx	1/15/07	1/14/08				Hague	2/1/07	4/22/07	Durban	12/22/06	2/07	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Edmonton Cpx	12/22/06	2/07		San Diego NHM	3/31/01	12/07		Madrid	7/1/05	6/30/07
	Evansville Sho	12/22/06	2/07		Shenyang SC	7/1/06	4/30/07	SpaceSta	Batavia GQT	2/9/07	3/15/07
	Fort Lauderdale	12/22/06	2/07		Tijuana	10/18/01	12/31/07		Bradford	10/3/06	10/2/07
	Fort Worth	12/22/06	2/07	OpenSeas	Ankara AFM	12/29/06	2/07		Cairo MEC	3/31/06	3/31/07
	Fresno Reg	12/22/06	2/07		Auckland Sky	1/11/07	3/07		Ghaziabad Aer	2/15/06	2/16/07
	Glasgow	12/22/06	2/07		Incheon CGV	1/4/07	3/07		Hutchinson	6/1/02	6/07
	Gloucester Cpx	12/22/06	2/07		Kazan	12/7/06	2/07		Istanbul AFM	9/15/06	9/14/07
	Grand Rapids Cel	12/22/06	2/07		Seoul CGV	1/4/07	3/07		Sofia CC	2/16/07	1/31/08
	Guadalajara Cpl	12/22/06	2/07		Tokyo Mer	12/9/06	2/07		Woodridge Cmk	1/19/07	3/31/07
	Guatemala City Alb	12/22/06	2/07	OW3D	Eilat Epic	4/4/04	3/31/07	SU	Bogota Mal	11/9/06	11/9/07
	Halifax	12/22/06	2/07		Galveston	5/25/06	6/30/07	SupeSpee	Cedar Rapids	3/31/06	3/07
	Hampton	12/22/06	2/07		Kuala Lumpur Di	2/23/07	6/30/07	T40	Cincinnati MC	11/18/06	5/6/07
	Hartford NA	12/22/06	2/07		Kuwait City	10/23/06	12/31/07	ToFly	Athens Eug	1/10/07	1/9/08
	Houston MNS	12/22/06	2/07		Malaga Yel	1/12/07	12/31/07		Salt Lake City CP	6/15/06	12/07
	Houston Reg	12/22/06	2/07		Mexico City Per Cpl	1/26/07	12/31/07		Warner Robins	7/92	
	Irvine Reg	12/22/06	2/07		Mexico City San Cpl	2/16/07	6/30/07		Washington NASM	7/1/76	
	Kansas City AMC	12/22/06	2/07		Moscow	10/9/04	10/30/07	Trex	Kazan	1/10/07	9/14/07
	King of Prussia Reg	12/22/06	2/07		Norwalk	6/16/06	4/5/07		Lodz CC	5/17/06	5/16/07
	Langley Cpx	12/22/06	2/07		Nuremberg	7/29/04	3/31/07		Sofia CC	6/1/06	5/31/07
	Lansing Cel	12/22/06	2/07		San Antonio 3D	1/1/06	6/30/07	TRF	Houston MNS	1/19/07	5/9/07
	Las Vegas Bre	12/22/06	2/07		Warsaw CC	2/23/07	6/30/07	VOTDS	Chicago MSI	11/20/06	5/24/07
	Lincolnshire Reg	12/22/06	2/07	Ozarks	Branson	1/93	12/07		Pitea	9/15/06	8/31/07
	Los Angeles AMC	12/22/06	2/07	Pulse	Richmond SMV	1/27/07			San Antonio Aztec	11/1/06	5/1/07
	Los Angeles NA	12/22/06	2/07	RATW	Alamogordo	2/15/07	2/15/07	Vulcania	Vulcania	2/22/02	
	Louisville NA	12/22/06	2/07		Austin	6/2/06	3/16/07	WATE	Katoomba	6/1/97	
	Madison Star	12/22/06	2/07		Fort Worth	5/27/06	2/28/07	Whales	Calgary TWS	2/1/06	6/30/07
	Manchester UCI	12/22/06	2/07		Louisville SC	9/9/06	2/8/07		Dhaka	9/26/06	9/26/07
	Melbourne MV	12/22/06	2/07		Oklahoma City	10/20/06	4/20/07		Edmonton TWS	10/6/06	2/15/07
	Menlyn	12/22/06	2/07	Rheged	Penrith	7/1/00			Norwalk	1/07	12/07
	Mexico City Per Cpl	12/22/06	2/07	Roar	Pittsburgh CSC	6/1/06	6/30/07	Wolves	Saint Félicien	5/31/06	5/31/07
	Mexico City San Cpl	12/22/06	2/07		Sudbury	5/1/06	6/30/07	WS3D	Barakaldo Yel	10/22/06	10/21/07
	Mexico City Uni Cpl	12/22/06	2/07	ROF	Al Khobar	11/15/06	5/14/07		Berlin CS	6/30/05	
	Mississauga Cpx	12/22/06	2/07		Sioux Falls	1/27/07	5/25/07		Birmingham UK	7/2/05	2/28/07
	Monterrey Cpl	12/22/06	2/07	RovMars	Hutchinson	9/06	3/07		Calgary TWS	12/26/06	12/25/07
	Montreal Cpx	12/22/06	2/07	Sharks3D	Apple Valley Imx	8/18/06	6/30/07		Grand Rapids Cel	11/1/06	6/30/07
	Nashville Reg	12/22/06	2/07		Austin	2/24/07	12/31/07		Hague	12/28/06	6/17/07
	Natick JF	12/22/06	2/07		Barakaldo Yel	6/9/06	6/30/07		Melbourne MV	6/8/05	12/31/07
	New Rochelle Reg	12/22/06	2/07		Barcelona	1/17/07	12/31/07		Menlyn	9/20/06	9/30/07
	New York AMC	12/22/06	2/07		Berlin CS	3/24/05	6/30/07		Moscow	9/1/05	8/31/07
	Ontario Reg	12/22/06	2/07		Birmingham UK	7/1/06	2/28/07		Quebec	11/10/06	8/9/07
	Phoenix AMC	12/22/06	2/07		Boston NEA	3/24/05	3/31/07		Saint Augustine	3/10/06	3/31/07
	Pittsburgh Cmk	12/22/06	2/07		Bradford	2/11/06	6/30/07		Stockholm	2/1/06	2/15/07
	Portage GQT	1/12/06	2/07		Bristol	1/28/06	6/30/07		Sydney WBS	8/8/05	
	Quebec	12/22/06	2/07		Charleston SC	10/13/06	12/31/07		Tallahassee	1/1/07	6/30/07
	Reading JF	12/22/06	2/07		Fort Lauderdale	1/12/07	6/30/07		Toronto OP	6/1/06	4/30/07
	Richmond Cpx	12/22/06	2/07		Galveston	2/21/05	3/31/07		Washington NMNH	9/15/06	9/30/07
	Richmond SMV	12/22/06	2/10/7		Guayaquil	2/16/07	12/31/07		Winnipeg	7/1/06	6/30/07
	Rochester Cmk	12/22/06	2/07		Kansas City Sci	5/1/06	3/31/07	WTW	Boston MOS	12/9/05	6/30/07
	Saint Louis Weh	12/22/06	2/07		Kaohsiung	1/1/07	8/30/07		Calgary TWS	6/24/06	6/30/07
	Saint Michael Cmg	12/22/06	2/07		Katowice CC	9/9/05	3/31/07		Chicago MSI	6/1/06	5/31/07
	San Antonio 2D	12/22/06	2/07		Kuala Lumpur Di	8/17/06	6/30/07		Durban	6/1/06	5/31/07
	San Francisco AMC	12/22/06	2/07		Lehi	3/13/06	6/30/07		Hague	6/1/06	6/30/07
	Sandy	12/22/06	2/07		London SM	2/6/06	6/30/07		Paris Geo	6/1/06	6/30/07
	Seattle PSC 2	12/22/06	2/07		Madrid	9/10/06	12/31/07		Philadelphia	10/6/06	10/31/07
	Spokane	12/22/06	2/07		Montreal SC	1/12/07	6/30/07		Phoenix ASC	7/8/06	6/30/07
	Taipei WVC	12/22/06	2/07		Moscow	4/14/05	10/30/07		Richmond SMV	9/1/06	2/1/07
	Tampa	12/22/06	2/07		New Orleans	5/26/06	7/31/07		San Diego RHF	4/7/06	9/30/07
	Toronto Cpx	12/22/06	2/07		Nuremberg	3/24/05	6/30/07		Sandy	3/1/06	2/28/07
	Tulsa Cmk	12/22/06	2/07		Omaha Zoo	3/1/06	3/31/07		Singapore DC	10/1/06	3/31/07
	West Nyack Imx	12/22/06	2/07		Poznan CC	5/19/06	3/31/07		Spokane	5/26/06	4/30/07
	White Plains NA	12/22/06	2/07		Prague CC	1/12/06	3/31/07		Stockholm	2/1/07	1/31/08
	Woodbridge Cpx	12/22/06	2/07		San Antonio 3D	10/20/06	12/31/07		Sudbury	1/19/07	2/4/07
	Woodridge Cmk	12/22/06	2/07		Tempe Imx	6/20/06	3/31/07		Tampa MOSI	5/27/06	5/30/07
					Virginia Beach	1/26/07	6/30/07		Toronto OSC	10/1/06	9/30/07
					Washington NMNH	11/1/06	12/31/07	ZionCany	Sudbury	1/19/07	2/4/07
					West Nyack Imx	10/6/06	12/31/07		Zion	5/24/94	
ND	New Delhi ICC			SOA	Dallas AA	2/26/99					
Niagara	Niagara Can DCI	7/1/86		Solarmax	Calgary TWS	3/06	2/07				
OnGuard	Singapore DC	2/13/99		SOSPI	Barcelona	7/1/05	6/30/07				
OO	Dongguan STM	1/10/07	6/1/07								
	Mexicali	1/10/07	6/30/07								
	Quito	11/1/06	12/31/07								

February 2007 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Ahmedabad	L5	9/1/06	8/31/07	Branson	SpaceSta	10/3/06	10/2/07	Denver CC Reg	HOTB	12/22/06	12/21/07
Al Khobar	GP	10/23/06	4/22/07		FightPil	5/5/06	5/4/07	Denver MNS	NATM	12/22/06	2/07
	ROF	11/15/06	5/14/07		Ozarks	1/93	12/07		Africa	1/1/07	3/15/07
Alamogordo	DS3D	7/1/06	6/30/07	Bristol	DS3D	1/27/07	4/1/07		Dolphins	1/1/07	3/15/07
	MagDes	2/23/06	2/22/07		Sharks3D	1/28/06	6/30/07		Everest	1/1/07	3/15/07
	RATW	2/15/07	2/15/07	Buenos Aires NA	DS3D	5/12/06	4/30/07	Des Moines	Greece	6/9/06	2/15/07
Albuquerque	CRA	3/25/06	3/31/07		HB	5/12/06	5/31/07		DS3D	1/19/07	6/30/07
	MOTN	9/15/06	3/15/07	Buffalo Reg	NATM	12/22/06	2/07		Everest	9/1/06	6/1/07
Alexandria	MOTN	6/1/06	5/31/07	Buford Reg	NATM	12/22/06	2/07		L&C	9/20/06	9/20/07
Amneville	MagDes	3/15/06	3/14/07	Cairo EMA	MOTN	7/6/06	7/5/07	Detroit AMC	NATM	12/22/06	2/07
Ankara AFM	Cyberwor	9/15/06	9/15/07	Cairo MEC	SpaceSta	3/31/06	3/31/07	Detroit SC	Dolphins	1/5/07	6/1/07
	OpenSeas	12/29/06	2/07	Calgary Cpx	NATM	12/22/06	2/07		HB	1/5/07	9/3/07
Ann Arbor NA	NATM	12/22/06	2/07	Calgary TWS	FON	3/20/05	6/30/07		HOTB	12/22/06	12/21/07
Apple Valley Imx	Lions3D	1/19/07	6/30/07		HB	2/16/06	2/28/07		MOTN	2/1/06	9/15/07
	NATM	12/22/06	2/07		MOTM	3/1/06	5/30/07	Dhaka	Whales	9/26/06	9/26/07
	Sharks3D	8/18/06	6/30/07		Solarmax	3/06	2/07	Dongguan STM	OO	1/10/07	6/1/07
Athens Eug	JIAC	10/1/06	4/1/07		Whales	2/1/06	6/30/07	Dubai	DS3D	10/23/06	12/22/07
	ToFly	1/10/07	1/9/08		WS3D	12/26/06	12/25/07	Dublin Reg	NATM	12/22/06	2/07
Atlanta FMNH	DS3D	10/21/06	3/30/07	Castle Rock	WTW	6/24/06	6/30/07	Duluth	Greece	2/24/06	9/15/07
	Greece	8/19/06	8/18/07	Cathedral City	EMSH	3/92			HOTB	12/22/06	12/21/07
	HOTB	1/20/07	1/19/08	Cedar Rapids	NATM	12/22/06	2/07		MagDes	11/3/06	5/30/07
Atlantic City	DS3D	3/3/06	5/3/07		Greece	3/31/06	2/1/07	Durban	DS3D	11/24/06	6/23/07
	NATM	12/22/06	2/07		SupeSpee	3/31/06	3/07		MysticInd	3/15/06	3/14/07
Auckland Sky	OpenSeas	1/11/07	3/07	Chantilly	FightPil	12/10/04	12/31/07		NASCAR	1/18/07	7/17/07
Austin	DS3D	3/3/06	3/2/07		NATM	12/22/06	2/07		NATM	12/22/06	2/07
	HOTB	1/27/07	1/26/08	Charleston SC	DS3D	3/3/06	3/2/07		WTW	6/1/06	5/31/07
	RATW	6/2/06	3/16/07		HOTB	2/1/07	1/31/08	Dwingeloo	FON	6/1/05	5/31/07
	Sharks3D	2/24/07	12/31/07		Sharks3D	10/13/06	12/31/07	Edmonton Cpx	NATM	12/22/06	2/07
Baltimore	DS3D	5/26/06	6/30/07	Charleston WV	Africa	1/27/07	7/27/07	Edmonton TWS	Greece	2/17/06	2/15/07
	FON	11/5/04	6/30/07	Charlotte	DS3D	6/16/06	5/31/07		HB	1/1/06	6/30/07
	MOTN	10/15/06	10/14/07		HOTB	1/15/07	1/14/08		HOTB	1/26/07	1/25/08
Barakaldo Yel	Sharks3D	6/9/06	6/30/07	Chattanooga	NATM	12/22/06	2/07		MysticInd	10/1/05	6/1/07
	WS3D	10/22/06	10/21/07	Chicago Imx	DS3D	3/3/06	3/2/07	Eilat Epic	Whales	10/6/06	2/15/07
Barcelona	CRA	2/16/06	2/18/07		FightPil	1/26/07	5/26/07		AIA3D	1/1/07	12/31/07
	MysticInd	5/1/06	4/30/07	Chicago MSI	NATM	12/22/06	2/07		AlienAdv	4/4/04	3/30/07
	Sharks3D	1/17/07	12/31/07		Greece	2/16/06	6/15/07		HaunCast	4/4/04	3/31/07
	SOSPI	7/1/05	6/30/07		HB	1/15/07	12/07		OW3D	4/4/04	3/31/07
Batavia GQT	NATM	12/22/06	2/07		HOTB	1/15/07	1/14/08	Erie	Everest	11/20/06	7/15/07
	SpaceSta	2/9/07	3/15/07		VOTDS	11/20/06	5/24/07	Evansville Sho	NATM	12/22/06	2/07
Berlin CS	AlienAdv	3/1/00			WTW	6/1/06	5/31/07	Fort Lauderdale	AlienAdv	5/1/06	4/30/07
	DS3D	4/6/06	10/5/07	Cincinnati MC	FON	10/2/04	6/30/07		CRA	1/1/07	3/15/07
	Galapago	8/11/06	8/10/07		GC	11/17/06	8/31/07		NATM	12/22/06	2/07
	Sharks3D	3/24/05	6/30/07		HOTB	12/22/06	12/21/07	Fort Worth	Sharks3D	1/12/07	6/30/07
	WS3D	6/30/05			T40	11/18/06	5/6/07		Dolphins	9/1/06	5/15/07
Birmingham AL	HOTB	1/2/07	1/1/08	Cincinnati NA	NATM	12/22/06	2/07		HOTB	2/9/07	2/8/08
Birmingham UK	DS3D	2/9/07	9/1/07	Cleveland	HOTB	1/20/07	1/19/08		JGWC	9/18/06	5/30/07
	MagDes	2/11/06	2/10/07	Col Springs Cmk	DS3D	1/19/07	3/31/07		MOE	9/7/04	3/6/07
	MOTN	9/15/06	9/15/07		NATM	12/22/06	2/07		NATM	12/22/06	2/07
	Sharks3D	7/1/06	2/28/07	Colleyville	NATM	12/22/06	2/07	Fresno Reg	RATW	5/27/06	2/28/07
	WS3D	7/2/05	2/28/07	Columbus AMC	NATM	12/22/06	2/07	Galveston	NATM	12/22/06	2/07
Bogota Mal	AJ	4/1/06	4/30/07	Columbus COSI	MOTN	1/3/07	6/1/07		DS3D	9/22/06	9/21/07
	SU	11/9/06	11/9/07	Coomera	ALBT	11/1/05	10/31/07		OW3D	5/25/06	6/30/07
Boise Reg	NATM	12/22/06	2/07	Copenhagen	DS3D	11/24/06	11/23/07		Sharks3D	2/21/05	3/31/07
Boston MOS	Alaska	11/3/06	4/22/07		Greece	5/16/06	5/15/07	Garden City	CRA	6/1/06	4/1/07
	FON	5/28/04	6/30/07	Corpus Christi	FightPil	2/3/05	3/31/07		HOTB	12/22/06	12/21/07
	Greece	3/10/06		Covington OTI	NATM	12/22/06	2/07		MagDes	9/23/05	3/22/07
	HOTB	1/12/07	1/11/08	Cuernavaca Cmx	NATM	12/22/06	2/07	Garza Garcia	Alaska	10/5/06	4/5/07
	WTW	12/9/05	6/30/07	Dallas AA	SOA	2/26/99		Gatineau	DS3D	9/9/06	2/28/07
Boston NEA	DS3D	3/3/06	3/2/07	Dallas Cmk	M3D	1/19/07	4/6/07		FightPil	11/10/06	3/10/07
	Lions3D	1/19/07	6/30/07		NATM	12/22/06	2/07	Ghaziabad Aer	GC	2/10/06	2/10/07
	Sharks3D	3/24/05	3/31/07	Dallas MNS	FON	9/29/06	3/2/07		SpaceSta	2/15/06	2/16/07
Bradford	DS3D	2/10/07	4/9/08	Davenport	HOTB	12/22/06	12/21/07	Glasgow	MagDes	3/31/06	7/1/07
	FON	10/3/06	10/3/07		LivingSe	7/1/06	6/30/07		NATM	12/22/06	2/07
	NATM	12/22/06	2/07	Dayton	FightPil	12/3/04	12/3/07	Gloucester Cpx	NATM	12/22/06	2/07
	Sharks3D	2/11/06	6/30/07	Dearborn	DS3D	3/3/06	3/29/07	Grand Canyon DCI	GC	11/1/99	12/07

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Grand Rapids Cel	MOF	8/15/06	8/14/07		NASCAR	2/23/06	2/22/07	Montreal SC	Greece	10/6/06	3/31/07
	NATM	12/22/06	2/07		OW3D	2/23/07	6/30/07		Sharks3D	1/12/07	6/30/07
	WS3D	11/1/06	6/30/07		Sharks3D	8/17/06	6/30/07	Moscow	DS3D	5/31/06	5/30/07
Guadalajara Cpl	NATM	12/22/06	2/07	Kuwait City	AlienAdv	12/31/06	6/30/07		HaunCast	1/1/04	9/30/07
Guatemala City Alb	HB	7/7/06	7/1/07		FOK	4/17/00	4/07		MagDes	4/12/06	4/11/07
	MOTM	1/25/07	1/25/08		OW3D	10/23/06	12/31/07		OW3D	10/9/04	10/30/07
	NATM	12/22/06	2/07	Laie	CRA	1/26/05	12/07		Sharks3D	4/14/05	10/30/07
Guayaquil	Galapago	11/16/06	11/15/07	Langley Cpx	NATM	12/22/06	2/07	Nanchang	WS3D	9/1/05	8/31/07
	HaunCast	10/20/06	9/30/07	Lansing Cel	NATM	12/22/06	2/07	Nashville Reg	Antarc	9/11/06	3/10/07
	Sharks3D	2/16/07	12/31/07	Las Palmas	MOTN	12/10/06	12/9/07	Natick JF	NATM	12/22/06	2/07
Hague	Dolphins	2/1/07	6/24/07	Las Vegas Bre	NATM	12/22/06	2/07	New Delhi ICC	NATM	12/22/06	2/07
	DS3D	7/1/06	6/30/07	Las Vegas Lux	DS3D	3/3/06	3/2/07	New Orleans	ND		
	MOF	2/1/07	4/22/07		FightPil	12/10/04	6/1/07		HOTB	8/29/06	8/31/07
	WS3D	12/28/06	6/17/07	Lehi	MysticInd	10/8/06	4/30/07		Sharks3D	5/26/06	7/31/07
	WTW	6/1/06	6/30/07		Sharks3D	3/13/06	6/30/07	New Rochelle Reg	NATM	12/22/06	2/07
Halifax	NATM	12/22/06	2/07	Leon Exp	MagDes	12/1/06	5/31/07	New York AMC	NATM	12/22/06	2/07
Hampton	NATM	12/22/06	2/07	Lincolnshire Reg	NATM	12/22/06	2/07	New York AMNH	Beavers	4/15/05	
Harrisburg	HOTB	1/6/07	1/5/08	Little Rock	LW	9/1/06	3/1/07	Niagara Can DCI	Niagara	7/1/86	
Hartberg	GC	9/6/03	9/30/07	Loch Lomond	LOLL	7/24/02		Norwalk	HOTB	12/22/06	3/15/07
	LivingSe	3/15/06	3/1/07	Lodz CC	Trex	5/17/06	5/16/07		OW3D	6/16/06	4/5/07
Hartford NA	NATM	12/22/06	2/07	London BFI	DS3D	9/3/06	12/31/07		Whales	1/07	12/07
Hastings	Bears	9/11/06	3/11/07		Lions3D	2/9/07	2/08	Nuremberg	ALBT	12/21/06	12/31/07
	LW	12/4/06	6/3/07	London SM	DS3D	3/3/06	3/2/08		AlienAdv	8/15/06	8/15/07
Hibbing	JGWC	9/1/06	6/30/07		FON	2/24/06			Galapago	8/3/06	8/2/07
Hong Kong SM	MysticInd	2/1/07	7/1/07		Lions3D	2/9/07	2/08		Greece	6/1/06	6/1/07
Houston MNS	ALBT	1/12/07	3/8/07		Sharks3D	2/6/06	6/30/07	Oklahoma City	OW3D	7/29/04	3/31/07
	FON	3/6/05	5/31/07	Los Angeles AMC	NATM	12/22/06	2/07		Sharks3D	3/24/05	6/30/07
	Greece	9/22/06	9/21/07	Los Angeles CSC	DIS	1/2/07	3/25/07		Greece	3/10/06	3/9/07
	MOTN	10/1/05	10/15/07		HOTB	8/25/06	2/15/07	Omaha Zoo	RATW	10/20/06	4/20/07
	NATM	12/22/06	2/07	Los Angeles NA	NATM	12/22/06	2/07		DS3D	6/1/06	3/1/07
	TRF	1/19/07	5/9/07	Louisville NA	NATM	12/22/06	2/07		MOTN	9/1/06	4/15/07
Houston Reg	NATM	12/22/06	2/07	Louisville SC	Greece	2/16/06	2/15/07		Sharks3D	3/1/06	3/31/07
Huntsville	HC	2/1/06	2/1/07		MOTN	1/15/06	10/15/07	Ontario Reg	NATM	12/22/06	2/07
	MagDes	11/23/05	11/22/07		RATW	9/9/06	2/8/07	Orlando SC	Greece	3/1/06	2/15/07
Hutchinson	L&C	4/1/06	3/31/07	Lucerne	Bears	12/1/06	6/1/07	Osaka Sun	DS3D	9/1/06	8/31/07
	RovMars	9/06	3/07	Madison Star	Bugs	10/13/06	4/13/07	Oviedo Yel	MOTN	5/27/05	
	SpaceSta	6/1/02	6/07		DS3D	3/3/06	3/2/07	Paris Geo	WTW	6/1/06	6/30/07
Incheon CGV	OpenSeas	1/4/07	3/07		NATM	12/22/06	2/07	Parker	Beavers	11/1/06	12/31/07
Irvine Edw I	HOTB	2/2/07	3/8/07	Madrid	CRA	5/1/06	5/31/07		Dolphins	3/4/06	3/2/07
Irvine Reg	NATM	12/22/06	2/07		Sharks3D	9/10/06	12/31/07	Penrith	Africa	7/31/06	7/31/07
Istanbul AFM	SpaceSta	9/15/06	9/14/07		SOSPI	7/1/05	6/30/07		Everest	3/15/06	3/14/07
Jackson MS	ALBT	10/22/06	10/31/07	Malaga Yel	OW3D	1/12/07	12/31/07		GC	7/16/05	7/21/07
Kansas City AMC	NATM	12/22/06	2/07	Manchester UCI	NATM	12/22/06	2/07		Rheged	7/1/00	
Kansas City Sci	MOTN	1/31/06	5/30/07	Manila	Everest	5/19/06	5/29/07	Pensacola	HOTB	12/22/06	12/21/07
	Sharks3D	5/1/06	3/31/07	Melbourne MV	DS3D	4/13/06	4/12/07		MagDes	3/1/06	2/28/07
Kansas City Zoo	AEK	2/17/06	12/7/07		FightPil	2/15/07	8/15/07		MOF	11/8/96	
Kaohsiung	Sharks3D	1/1/07	8/30/07		Greece	6/15/06	6/14/07	Philadelphia	NASCAR	11/17/06	3/30/07
Kapurthala	Everest	5/15/06	5/14/07		HaunCast	9/13/01	12/07		DS3D	4/24/06	4/23/07
Karlshamn	CRA	1/15/06	8/31/07		MOTN	9/15/06	9/14/07		HOTB	1/5/07	1/4/08
	M3Dcc	11/1/05	10/31/07		NATM	12/22/06	2/07		WTW	10/6/06	10/31/07
	MOTN	9/15/06	8/31/07		WS3D	6/8/05	12/31/07	Phoenix AMC	NATM	12/22/06	2/07
Katoomba	WATE	6/1/97		Memphis Pink	HOTB	2/3/07	2/2/08	Phoenix ASC	WTW	7/8/06	6/30/07
Katowice CC	DS3D	5/17/06	5/16/07	Menlyn	NATM	12/22/06	2/07	Pitea	VOTDS	9/15/06	8/31/07
	MagDes	2/24/06	2/23/07		WS3D	9/20/06	9/30/07	Pittsburgh Cmk	JIAC	6/2/06	6/1/07
	Sharks3D	9/9/05	3/31/07	Mexicali	OO	1/10/07	6/30/07		MagDes	1/12/07	3/31/07
Kazan	ITD	12/7/06	2/07	Mexico City Per Cpl	AIWC	11/9/06	5/8/07		NATM	12/22/06	2/07
	OpenSeas	12/7/06	2/07		Greece	11/10/06	7/31/07	Pittsburgh CSC	AR	9/15/06	6/07
	Trex	1/10/07	9/14/07		NATM	12/22/06	2/07		Bugs	9/1/06	5/1/07
Kenner	Beavers	9/15/06	9/14/07		OW3D	1/26/07	12/31/07		DS3D	2/1/07	7/31/07
Killeen	Africa	2/2/07	8/2/07	Mexico City San Cpl	NATM	12/22/06	2/07		HOTB	12/26/06	12/25/07
	CRA	11/3/06	5/2/07		OW3D	2/16/07	6/30/07		Roar	6/1/06	6/30/07
King of Prussia Reg	NATM	12/22/06	2/07	Mexico City Uni Cpl	NATM	12/22/06	2/07	Poitiers Imax 3D	DS3D	2/1/07	1/31/08
Krakow CC	DS3D	5/17/06	5/16/07	Mississauga Cpx	NATM	12/22/06	2/07	Portage GQT	DS3D	2/16/07	5/3/07
	MagDes	2/24/06	2/23/07	Mobile	Greece	1/15/07	1/15/08		NATM	1/12/06	2/07
KSC 2	MagDes	9/23/05			MOTN	3/1/06	2/28/07	Portland	Dolphins	3/15/06	2/15/07
Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07	Monterrey Cpl	NATM	12/22/06	2/07		Everest	1/1/07	5/31/07
	MagDes	3/24/06	3/23/07	Montreal Cpx	NATM	12/22/06	2/07		HOTB	1/12/07	1/11/08

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	L&C	8/16/02	6/07		DS3D	7/1/06	6/30/07	Tampa	NATM	12/22/06	2/07
Poznan CC	Sharks3D	5/19/06	3/31/07		Everest	9/1/06	9/30/07	Tampa MOSI	FON	5/27/06	5/31/07
Prague CC	E3D	10/1/06	6/30/07		FON	5/28/04	9/30/07		HOTB	2/9/07	12/21/07
	MagDes	1/17/07	1/16/08		Greece	2/24/06	2/1/07		MysticInd	8/1/06	8/1/07
	Sharks3D	1/12/06	3/31/07		HOTB	2/15/07	2/14/08		WTW	5/27/06	5/30/07
Providence Imx	HOTB	1/15/07	1/14/08		L&C	8/2/02	9/07	Tempe Imx	Lions3D	1/19/07	6/30/07
Puebla	GreatNor	8/15/06	4/15/07		MOE	11/1/01	9/07		Sharks3D	6/20/06	3/31/07
Quebec	DS3D	6/23/06	6/22/07		WTW	4/7/06	9/30/07	Thessaloniki	Dolphins	3/1/06	2/28/07
	FON	2/20/06	2/28/07	San Francisco AMC	NATM	12/22/06	2/07	Tijuana	Extreme	10/1/06	2/24/07
	NATM	12/22/06	2/07	San Jose CA	Greece	9/20/06	9/19/07		MOTN	10/21/06	10/20/07
	WS3D	11/10/06	8/9/07	San Simeon DCI	HCBTD	8/17/96			OO	10/18/01	12/31/07
Quito	OO	11/1/06	12/31/07	Sandy	MOF	11/15/06	3/31/07	Tokyo Mer	OpenSeas	12/9/06	2/07
Raleigh Exp	DS3D	3/3/06	3/2/07		NATM	12/22/06	2/07	Toronto Cpx	NATM	12/22/06	2/07
	MOTN	10/6/06	4/5/07		WTW	3/1/06	2/28/07	Toronto OP	WS3D	6/1/06	4/30/07
Reading JF	NATM	12/22/06	2/07	Seattle PSC 1	Antarc	3/1/06	2/28/07	Toronto OSC	Everest	1/26/07	9/25/07
Regina	DS3D	12/1/06	5/31/07	Seattle PSC 2	HOTB	12/26/06	12/25/07		WTW	10/1/06	9/30/07
	Greece	9/10/06	9/9/07		NATM	12/22/06	2/07	Townsville	DS3D	7/17/06	7/6/07
	MagDes	10/6/06	4/6/07	Seoul 63	MOTN	11/15/06	8/1/07		MagDes	7/17/06	7/16/07
Reno Fleisch	MOTN	1/12/07	1/1/08	Seoul CGV	Cyberwor	3/3/06	3/2/08	Tulsa Cmk	DS3D	8/18/06	3/2/07
Riccione	BP	6/1/06	5/31/07		OpenSeas	1/4/07	3/07		MysticInd	1/19/07	4/30/07
	LivingSe	7/1/06	3/31/07	Shenyang SC	OO	7/1/06	4/30/07		NATM	12/22/06	2/07
Richmond Cpx	NATM	12/22/06	2/07	Shreveport	HOTB	12/23/06	12/22/07	Valencia SPN	CRA	9/15/06	9/14/07
Richmond SMV	CRA	2/2/07	7/12/07	Singapore DC	FightPil	2/15/07	8/14/07	Valencia Spn	FON	2/1/06	2/2/07
	FON	9/18/04	6/30/07		OnGuard	2/13/99		Vancouver Imx	DS3D	3/3/06	3/2/07
	NATM	12/22/06	2/1/07		WTW	10/1/06	3/31/07	Vancouver TWS	Greece	2/16/06	3/31/07
	Pulse	1/27/07		Singapore SC	HOTB	2/1/07	1/31/08		HB	10/22/04	6/30/07
	WTW	9/1/06	2/1/07	Sinsheim	DS3D	5/4/06	11/3/07		HOTB	12/23/06	12/22/07
Roanoke	Alaska	11/22/06	5/31/07		E3D	5/16/03	12/31/07	Vantaa	Bugs	9/1/06	9/1/07
Rochester Cmk	JIAC	6/2/06	6/1/07	Sioux Falls	HB	6/1/06	5/31/07	Victoria DCI	DS3D	12/26/06	6/25/07
	NATM	12/22/06	2/07		L&C	6/1/06	5/31/07		MOTN	9/21/06	9/20/07
Rochester MSC	AJ	4/1/06	3/31/07		MOE	6/1/06	5/31/07	Virginia Beach	DS3D	3/3/06	9/1/07
	LivingSe	10/7/06	9/3/07		ROF	1/27/07	5/25/07		Sharks3D	1/26/07	6/30/07
Sacramento Imx	AIWC	11/1/06	6/1/07	Sofia CC	Cyberwor	10/13/06	10/12/07	Vulcania	FON	1/1/06	12/31/07
	MOTN	11/1/06	3/15/07		ITD	6/1/06	5/31/07		Vulcania	2/22/02	
Saint Augustine	DS3D	8/15/06	3/1/07		SpaceSta	2/16/07	1/31/08	Warner Robins	ToFly	7/92	
	HOTB	1/12/07	1/1/08		Trex	6/1/06	5/31/07	Warsaw CC	DS3D	5/17/06	5/16/07
	WS3D	3/10/06	3/31/07	Spokane	Bugs	9/21/06	3/21/07		MagDes	2/24/06	2/23/07
Saint Félicien	Bears	5/31/06	5/31/07		FON	8/20/04	6/30/07		OW3D	2/23/07	6/30/07
	ExplClub	4/1/06	4/1/07		Greece	2/24/06	2/1/07	Washington NASM	FightPil	3/11/05	12/07
	GreatNor	4/05	4/07		JIAC	1/1/06	6/30/07		MagDes	9/23/05	
	Wolves	5/31/06	5/31/07		L&C	2/10/06	12/31/07		ToFly	7/1/76	
Saint Louis Arch	Alaska	1/13/07	1/2/08		MOF	1/1/07	6/30/07	Washington NMNH	Sharks3D	11/1/06	12/31/07
	L&C	5/29/04			NATM	12/22/06	2/07		WS3D	9/15/06	9/30/07
Saint Louis SC	Greece	9/5/06	9/4/07	Stockholm	WTW	5/26/06	4/30/07	West Nyack Imx	MysticInd	1/25/07	4/30/07
	Kilimanj	9/22/06	3/1/07		M3Dcc	2/18/05	2/19/07		NATM	12/22/06	2/07
Saint Louis Weh	NATM	12/22/06	2/07		WS3D	2/1/06	2/15/07		Sharks3D	10/6/06	12/31/07
Saint Michael Cmg	NATM	12/22/06	2/07		WTW	2/1/07	1/31/08	White Plains NA	NATM	12/22/06	2/07
Saint Paul	HOTB	12/22/06	12/21/07	Sudbury	FightPil	2/5/07	9/3/07	Winnipeg	DS3D	3/3/06	3/2/07
	MOF	1/15/06	8/31/07		FON	2/1/06	6/30/07		NASCAR	1/19/07	5/31/07
Salt Lake City CP	DS3D	3/3/06	3/2/07		GF	3/1/03	3/31/07		WS3D	7/1/06	6/30/07
	Everest	6/15/06	12/07		Greece	9/15/06	3/15/07	Woodbridge Cpx	NATM	12/22/06	2/07
	MOTN	1/5/07	1/4/08		HB	5/1/04	6/30/07	Woodridge Cmk	NATM	12/22/06	2/07
	ToFly	6/15/06	12/07		MOTN	9/30/05	6/30/07		SpaceSta	1/19/07	3/31/07
San Antonio 2D	Alamo				Roar	5/1/06	6/30/07	Yellowstone	GC	2/10/06	2/10/07
	HOTB	12/22/06	12/21/07		WTW	1/19/07	2/4/07		L&C	6/15/02	12/07
	MOTN	3/15/06	3/1/07		ZionCany	1/19/07	2/4/07	Zion	ZionCany	5/24/94	
	NATM	12/22/06	2/07	Sydney WBS	DS3D	5/25/06	5/24/07				
San Antonio 3D	DS3D	1/5/07	1/4/08		Greece	6/29/06	6/28/07				
	HaunCast	8/15/03	3/31/07		HaunCast	9/20/01	12/07				
	OW3D	1/1/06	6/30/07		MagDes	10/20/05					
	Sharks3D	10/20/06	12/31/07		MOTN	9/15/06	9/14/07				
San Antonio Aztec	ExplClub	4/1/06	9/1/07		WS3D	8/8/05					
	MOTM	4/1/06	9/1/07	Syracuse	CRA	2/18/06	3/15/07				
	VOTDS	11/1/06	5/1/07		GP	9/6/06	3/5/07				
San Antonio San	DS3D	12/25/06	5/3/07		HOTB	2/3/07	5/4/08				
San Diego NHM	OO	3/31/01	12/07	Taipei WVC	NATM	12/22/06	2/07				
San Diego RHF	CRA	10/1/06	4/30/07	Tallahassee	DS3D	7/7/06	3/30/07				
	CV	10/1/06	9/30/07		WS3D	1/1/07	6/30/07				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	ND	Neelkanth Darshan	2005	unk
Africa	Africa: the Serengeti	1994	HMNS	Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD
AIA3D	Adventures in Animation 3D	2004	3D NGD	OnGuard	On Guard	1999	unk
AIWC	Adventures in Wild California	2000	MFF	OO	Ocean Oasis	2000	SFI
AJ	Amazing Journeys	1999	HMNS	OpenSeas	Open Season: An IMAX 3D Experience	2006	3D unk
Alamo	Alamo: The Price of Freedom	1988	MFF	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
ALBT	Australia: Land Beyond Time	2002	HMNS	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AlienAdv	Alien Adventure	1999	3D NGD	RATW	Ride Around the World	2006	GSF
Antarc	Antarctica	1991	MSI	Rheged	Rheged: The Lost Kingdom	2000	unk
AR	Adrenaline Rush	2002	SHE	Roar	Roar: Lions of the Kalahari	2003	NGD
Bears	Bears	2001	PCI	ROF	Ring of Fire	1991	SMM
Beavers	Beavers	1988	SLC	RovMars	Roving Mars	2006	BVP
BP	Blue Planet	1990	IMAX	Sharks3D	Sharks 3D	2004	3D 3DEL
Bugs	Bugs!	2003	3D SKF	SOA	Spirit of American	1999	unk
CRA	Coral Reef Adventure	2003	MFF	Solarmax	Solarmax	2000	MSI
CV	Cosmic Voyage	1996	IMAX	SOSPI	SOS Planet	2002	3D NGD
Cyberwor	Cyberworld 3D	2000	3D IMAX	SpaceSta	Space Station	2002	3D IMAX
DIS	Destiny in Space	1993	IMAX	SU	Straight Up: Helicopters in Action	2002	SKF
Dolphins	Dolphins	2000	MFF	Supespee	Super Speedway	1997	SLC
DS3D	Deep Sea 3D	2006	3D IMAX	T40	Titanica (short)	1992	IMAX
E3D	Encounter in the Third Dimension	1999	3D NGD	ToFly	To Fly!	1976	MFF
EMSH	Eruption of Mount St. Helens, The	1980	NGD	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Everest	Everest	1998	MFF	TRF	Tropical Rain Forest	1992	SMM
ExplClub	Explorers Club	2006	BFI	VOTDS	Volcanoes of the Deep Sea	2003	SLC
Extreme	Extreme	1999	GSF	Vulcania	Vulcania	2002	unk
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WATE	Wild Australia: The Edge	1997	MSI
FOK	Fires of Kuwait	1992	IMAX	Whales	Whales	1996	NGD
FON	Forces of Nature	2004	NGD	Wolves	Wolves	1999	PCI
Galapago	Galapagos	1999	3D IMAX	WS3D	Wild Safari 3D	2005	3D NGD
GC	Grand Canyon: The Hidden Secrets	1985	NGD	WTW	Wired to Win	2005	NGD
GF	Gold Fever	1999	SKF	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
GP	Greatest Places, The	1998	SMM				
GreatNor	Great North	2000	BFI				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D NGD				
HB	Human Body, The	2001	NGD				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HOTB	Hurricane on the Bayou	2006	MFF				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
L5	L5: First City in Space	1996	3D IMAX				
Lions3D	Lions 3D: Roar of the Kalahari	2007	3D NGD				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
M3D	Misadventures in 3D	2003	3D NGD				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D IMAX				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
NATM	Night at the Museum	2006	FOX				

February 2007 Bookings Count

#	Film	#	Film	#	Film	#	Film
87	NATM	6	OpenSeas	2	AJ	1	GF
55	DS3D	5	AlienAdv	2	Antarc	1	HC
37	HOTB	5	Lions3D	2	E3D	1	HCBTD
32	Sharks3D	5	RATW	2	ExplClub	1	Kilimanj
26	MOTN	2	Africa	2	GP	1	L5
25	Greece	4	Alaska	2	GreatNor	1	LOLL
21	MagDes	4	ALBT	2	ITD	1	ND
17	FON	4	Bugs	2	JGWC	1	Niagara
17	WS3D	4	Cyberwor	2	LW	1	OnGuard
17	WTW	4	JAC	2	Roar	1	Ozarks
12	CRA	4	LivingSe	2	ROF	1	Pulse
12	OW3D	4	NASCAR	2	SOSPI	1	Rheged
11	FightPil	4	ToFly	2	ZionCany	1	RovMars
10	Everest	4	Whales	1	AEK	1	SOA
9	HB	3	Bears	1	AIA3D	1	Solarmax
8	L&C	3	Beavers	1	Alamo	1	SU
8	MysticInd	3	Galapago	1	AR	1	Supespee
8	SpaceSta	3	M3D	1	BP	1	T40
7	Dolphins	3	MOE	1	CV	1	TRF
6	GC	3	MOTM	1	DIS	1	Vulcania
6	HaunCast	3	Trex	1	EMSH	1	WATE
6	MOF	3	VOTDS	1	Extreme	1	Wolves
6	OO	2	AIWC	1	FOK		

Directory of Organizations Mentioned in this Issue of LF Examiner

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SHORTS

Cedar Rapids won't close

Science Station in Cedar Rapids, IA, which had been in danger of closing, will remain open, thanks to a fundraising campaign that wiped out its \$1.3 million debt. As we reported here in November, in October the 20-year-old science center's board had announced that low attendance and financial problems would force it to close on Nov. 15. However, a grassroots fundraising effort raised \$30,000 over the next few weeks, and helped generate enough additional support to delay the closure at least until January.

In mid-January, board president **Dan Thies** told the *Des Moines Register* that several local businesses had contributed enough money to pay off the debt and buy the building Science Station had been renting for \$80,000 a year. **Aegon USA**, an international insurance company headquartered in Cedar Rapids, gave \$580,000; **US Bank**, which held the mortgage on the IMAX theater, gave \$300,000; and the **Hall-Perrine Foundation**, a local charitable organization, gave \$510,000 to buy the building.

Huntsville reopens IMAX

The U.S. Space and Rocket Center reopened its **Spacedome IMAX Theater** in early February after an extensive renovation that included new seats and carpeting, a new projector lens, and a cleaning of the 67-foot (20-meter) dome screen. During the four-week closure, a Rear-Window closed captioning system was installed, along with wireless headsets that provide amplified audio for the hard of hearing and descriptive audio for blind visitors. The 288-seat theater opened in 1982.

Deep Sea 3D passes \$30 million

Imax Corporation has announced that *Deep Sea 3D* has grossed more than \$30 million on more than 80 screens since opening last March. It was the second 3D LF film produced by **Warner Bros. Pictures** and **Imax**, following *NASCAR 3D*,

which opened in March 2004 and grossed \$23 million over the following two years.

Deep Sea 3D was directed by **Howard Hall** and produced by **Toni Myers** with executive producers **Graeme Ferguson** and **Brad Ball**. At the **Euromax** meeting in Germany in January (see page 2), **Imax's David Brower** announced that a sequel, with the joking working title, *Deep Seaquel 3D*, is in pre-production with the same creative team.

Roving Mars wins VES Award



Jeremy Nicolaides, Johnathan Banta, and Alan Markowitz received a VES award for Disney's Roving Mars.

Disney's *Roving Mars* won the award for Outstanding Visual Effects in a Special Venue Project at the **Visual Effects Society's** annual awards ceremony on Sunday, Feb. 11. **Alan Markowitz**, **Jeremy Nicolaides**, and **Johnathan Banta** accepted the award at the Kodak Grand Ballroom in Hollywood. **Dan Maas**, also named, was not present at the event.

Roving Mars was competing against *Fields of Freedom*, a film for the visitors' center at the Civil War battlefield in Gettysburg, PA, and *Greece: Secrets of the Past* by **MacGillivray Freeman Films**.

This is the second year that the VES has presented an award in the Special Venue category, which included LF films. Last year's winner was *Magnificent Desolation* (see *Shorts*, *LF Examiner*, February 2006).

A note from John Weiley

"Antarctica 2 is in production, it will be shot in 3D. We are working with the Australian Antarctic Division which is building a new ice runway in Antarctica. The first test flights were scheduled for last October and we were planning to be among the first in. Unfortunately the construction schedule has slipped — as these things do in Antarctica — and the test flights have been re-scheduled for late February, too late in the season for us.

"There is a huge algae bloom after Christmas, turning the under-ice ocean into pea soup — quite a problem given that our subtitle is *Under the Ice*.

"We are now scheduled to shoot very early in the new season [October 2007] and aiming to complete the film by the middle of next year. That of course means the film's release has been pushed to the third quarter of 2008. But work continues: there is a heap of VFX to get on with in the meantime.

"And here's a bit of human interest: John Weiley's 14-year-old son **Johannes** (after Kepler) won a national competition to name the new Australian air base in Antarctica. He called it "Wilkins" after

Sir Hubert Wilkins, an Australian who pioneered aviation in both the Antarctic and Arctic. Joe won a high-end laptop, but is even more thrilled with the other part of his prize: a visit (!) once the air link has settled down."

Milwaukee planetarium delayed

The installation of a new planetarium projection system at the **Milwaukee Public Museum** in Wisconsin has been delayed. The **Humphrey IMAX Theater/Daniel M. Soref Planetarium** had been slated to get an **Evans & Sutherland Digistar 3** with the new **ESLP** laser projector in November. The Digistar engine and control system was installed on time, but technical problems with the laser system forced E&S to install a temporary six-channel digital video projector system in

(see *SHORTS* on page 14)